







**ASIATIC  
RESEARCHES**

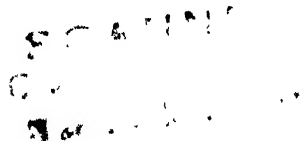




# ASIATIC RESEARCHES

Comprising

**HISTORY AND ANTIQUITIES,  
THE ARTS, SCIENCES, AND  
LITERATURE OF ASIA**



**TWENTY THIRD VOLUME**

**SET OF TWENTY FOUR VOLUMES**

*"The bounds of its investigations will be the geographical limits of Asia, and within these limits its enquiries will be extended to whatever is performed by Man or produced by Nature"*

*Sir William Jones*



**COSMO PUBLICATIONS**  

---

**NEW DELHI** **INDIA**

ACC: 23929  
STAT. LIBRARY  
88A, F. I. Road, Gal-50.  
Dated 28.2.80

**First Published 1839**

**Reprinted 1980**

*Published by :*

**Cosmo Publications**

**24-B, Ansari Road**

**New Delhi-110002**

*Printed by :*

**Mehra offset Press**

**New Delhi-110002**

## PUBLISHER'S NOTE

Asia is a vast and magnificent land with a magnificent heritage of civilization and a diversity of cultural strands and traditions. Yet the Asiatic Society, since its inception in 1784 took up this broad canvas for its investigations under the scholarly leadership of its founder Sir William Jones. Dilating on this point in the first annual discourse, Sir Jones declared, "if it be asked what are the intended objects of our enquiries within these spacious limits, we answer MAN and NATURE, whatever is performed by the one or produced by the other." These memorable words have since been paraphrased in the aims and objects of the Society as "The bounds of its investigation will be the geographical limits of Asia, and within these limits its enquiries will be extended to whatever is performed by Man or produced by Nature."

Sir William Jones had for his colleagues a band of enthusiastic persons with scholarly bent of mind like Charles Wilkins, H. T. Colebrooke, William Chambers, H. H. Wilson, Sir John Shore, Jonathan Duncan and several others. In spite of being stationed in Civil, Military and Judicial branches of administration, they evinced keen and abiding interest in unfolding the hidden treasures of Oriental learning, and thus laid a solid foundation of the science of Indology or Orientology, to be more precise. These illustrious scholars, undeterred by handicaps, faithfully and zealously translated the objectives outlined by the founder in their literary and scientific tracts and

dissertations that they presented at the forum of the Society that provided an exciting new dimension to Asian studies. Sir Jones contemplated to publish these fruits of researches by the scholars-members in annual volumes for wider appreciation by the academic world, and the first volume of "ASIATIC RESEARCHES" came out under his own editorship in 1788, three years after the foundation of the Society. Sir Jones was the editor for the first six years i.e. upto 1794. Fourteen more volumes were published under the auspices of the Society upto 1839.

And now Cosmo Publications takes pride in bringing out this first authorised reprint of the "ASIATIC RESEARCHES" complete in 20 volumes. The wide range and variety of subjects dealt with in these volumes present a panoramic view of the civilization and culture of Asia in its different facets and in the different periods of history. There are no less than 367 essays, some amply illustrated in the series of 20 volumes. An analysis of subjects with a select list of names of the contributors, given below, will enlighten readers about their worth.

## **List of Subjects and Contributors :-**

### **HUMANITIES**

#### **1. *Antiquities*.....30 articles.**

Charles Wilkins, William Chambers, John Shore, William Jones, F. Wilford, H. T. Colebrooke, Jonathan Duncan, H.H. Wilson.

#### **2. *History* .....31 articles.**

F. Wilford, William Jones, A. Sterling, H.H. Wilson  
W. Hunter, J. Prinsep, John Crawford.

**3. *Language & Literature*.....37 articles.**

W. Jones, W. Maraden, H.T. Colebrooke, F. Balfour,  
J. Leyden, B.H. Hodgson, A. Csoma de Koros.

**4. *Religion, Manners,  
Customs and Music*.....47 articles.**

W. Jones, H. Vansittart, H. Colebrooke, F. Buchanan,  
J. Duncan, J. D. Patterson, J. Leyden, W. Carey, John  
Crawford, H. H. Wilson, B. H. Hodgson, Capt. James  
Low.

**5. *Coins Weights & Measures*...3 articles.**

H. T. Colebrook, Jonathan Duncan, William Jones,  
F. Balfour.

**SCIENTIFIC**

**1. *Mathematical & Physical  
Sciences* ..... 67 articles.**

T. D. Pearse, R. Burrow, W. Jones, F. Balfour, John  
Playfair, R.H. Colebrooke, W. Hunter, F. Wilford,  
W. Lambton, J. Bentley, H.T. Colebrooke, J.D. Herbert,  
J. Prinsep, G. Everest.

**2. *Geology*..... 27 articles.**

H.W. Voysey, J.D. Herbert, P.T. Cautley, H. Piddington,  
J.G. Gerard, James Prinsep.

**3. *Zoology*.....34 articles.**

W. Jones, H.T. Colebrooke, B.H. Hodgson, P.T. Cautley,  
H.W. Voysey, R. Everest.

**4. *Botany*.....20 articles.**

W. Jones, W. Roxburgh, W. Hunter, F. Buchanan,  
H.T. Colebrooke, N. Wallich.

**5. *Geography* .....24 articles.**

**S. Turner, R. H. Colebrooke, W. Hunter, J. T. Blunt,  
W. Lambton, A. Sterling, J.D. Herbert, R. Wilcox,  
B.H. Hodgson.**

**6. *Ethnography*.....16 articles.**

**W. Jones, J. Rawlins, J. Eliot, J. Crisp, R. Wilcox,  
W. Hunter, J. Prinsep, William Chambers.**

**7. *Chemistry*.....2 articles.**

**J. Prinsep.**

**8. *Economic & Statistics*.....29 articles.**

**W. Hunter, Col. Polier, H. T. Prinsep, J. Prinsep,  
Dr. Voysey, J.F. Royale.**

# CONTENTS

## OF THE

### TWENTY THIRD VOLUME

---

	Page
<i>On the Government of Siam. By Captain James Low, M. A. S. C.,</i> .....	245

#### VIII.

<i>Notices on the Life of Sháhya, extracted from the Tibetan Authorities. By M. Alexander Cooma Körösi, Siculo-Hungarian of Transylvania,</i> .....	285
---	-----

#### IX.

<i>Review of the Naishadha Charita, or adventures of Nala Rájá of Nishadha; a Sanscrit poem, by Shrí Harsha of Cashmir, with a commentary, by Prema Chandra, published by the Asiatic Society, 1836. By the Rev. William Yates,</i> .....	318
---	-----

#### X.

<i>On Siamese Literature. By Captain James Low, M. A. S. C.</i> .....	338
---	-----

#### XI.

<i>Analysis of the Sher-Chin—Phal-Ch'hen—Dkon-Séks—Do-Dé—Nyáng-Dás—and Gyt. Being the second division of the Tibetan Work, entitled the Kah-Gyur. By M. Alexander Cooma Körösi, Siculo-Hungarian of Transylvania,</i> .....	393
---	-----

#### XII.

<i>Abstract of the Contents of the Botan-Hgyur. By Mr. Alexander Cooma Körösi, Siculo-Hungarian of Transylvania,</i> .....	553
--	-----

**" Pages of this volume are in continuation  
to the previous volume."**



# ERRATA

In the articles from Mr. A. C. Kōrōst.—Parts I. and II.

## PART I.

Page	Line	for	Read
42	18....	<i>Buddha-vasa-sanga</i> .....	<i>Buddha-vasā-sanga</i>
43	3....	<i>Ch'ao-nan-pa</i> .....	<i>Ch'ao-nān-pa</i>
—	4....	<i>Non-pa-dact</i> .....	<i>Mān-pa-mācōd</i>
—	5....	ལམ	ལམ
44	17....	<i>La'hula</i> .....	<i>Ra'hula</i>
54	14....	<i>Sudhōdāna</i> .....	<i>Suddhōdāna</i>
60	1....	they may not save &c.	{ according to this prohibition they will not save, &c.
69	18....	<i>Gthon—&amp;c</i> .....	<i>Gihon—&amp;c</i>
—	28....	འཕྲུག	འཕྲུག
75	3....	from bottom <i>Ga'va</i> .....	<i>Ga'va'</i>
78	18....	{ <i>Vidyakara</i> & .....	<i>Vidyā'kara</i> , &c
		{ <i>Dharmakara</i> &c. .....	<i>Dharma'kara</i> , &c
285	4....	from bottom བཤམ་	མཐོག་
286	13....	<i>Tushūta</i> .....	<i>Tushūtd</i> (every-where)
—	16....	<i>Kashyapa</i> , &c. ....	{ <i>Ka'shyapa</i> , &c (every-where.)
287	10....	Family .....	Families,
—	17....	<i>Shudhōdāna</i> &c. ....	{ <i>Shuddhōdā'na</i> &c (every-where.)
288	1....	<i>Ma'ta</i> .....	<i>Ma'ta'</i>
289	7....	<i>Troya-strimsha</i> .....	<i>Troyastrimsha</i>
290	5....	from bottom <i>Ri-lags</i> .....	<i>Ri-dags</i>
293	11....	<i>Yang-po</i> .....	<i>Yang-po</i>
—	2....	{ from bottom <i>Ajnya'-</i> .....	<i>Ajna'na kondintya</i>
		{ <i>na kondintya</i> &c. ....	
294	1....	<i>Byang-po</i> .....	<i>Byang-po</i>
—	10....	<i>Gyugs</i> , &c. ....	<i>Gyugs</i> , &c.
—	12....	part .....	pair
295	15....	<i>Panchola</i> .....	<i>Panchdlo</i>
—	19....	sends .....	cedes or yields
296	11....	casual .....	causal
—	6....	from bottom <i>Fré</i> .....	<i>Bré</i>
297	At the bottom,	after the note, add	See འཕྲུག་པ་, ང,
		leaf 651.	
—	13....	<i>Lang-rop</i> .....	<i>Gung-rab</i>
298	4....	<i>Kashyapriyā</i> .....	<i>Kashyapriyā</i>
—	13....	<i>Vatsiputriyā</i> .....	<i>Vatsiputriyā</i>
—	14....	<i>Maha Sanghikā</i> .....	<i>Mahā Sanghikā</i>
—	15....	<i>rinaki</i> .....	<i>rinaki</i>
—	17....	<i>Lokottola Vādinā</i> .....	<i>Lokottara-Vādinā</i>
—	20....	<i>Maha vihāra vapana</i> .....	<i>Mahā Vihāra Vādrinā</i>
—	21....	<i>Kātyā-bu</i> .....	<i>Kātyāhi-bu</i>

## PART I. (continued.)

Page	Line	for	Read
298	at the bottom	1 ལམ་	ལམ་
		Add at the bottom: These Notes and references, in form of answers had been written (or were written) to the queries of Mr. H. H. Wilson	
299	4....	<i>Jnyatsi</i> .....	<i>Jñātsi</i>
—	16....	2 <i>Vidika</i> or <i>Bidika</i> .....	<i>Viddha</i> or <i>Buddha</i>
300	10....	ལམ་	ལམ་
—	11....	<i>Lushan, Dava</i> &c. ....	<i>Lus-nān, Da'va'</i> , &c
—	18....	{ བཤམ་ v. <i>ches pa lo</i> བཤམ་	<i>byis-paki-slob-</i>
		{ <i>pan kunché she dpan-kun-gyi bakes-</i>	<i>nyen nyen</i>
—	18....	ལམ་	ལམ་
302	22....	or a seat .....	on a seat
303	7....	<i>Hymns</i> or &c. ....	Note 16 <i>Hymns</i> or &c
—	10....	The gods of &c. ....	1. The gods of &c
304	1....	<i>Abhinava</i> .....	<i>A'bhinava</i>
—	8....	are .....	art
—	12....	are .....	art
305	3....	<i>Chang-chab</i> .....	<i>Chang-chub</i>
—	7....	ditto .....	ditto
—	8....	from bottom ལམ་	ལམ་
307	8....	ལམ་ ལམ་	ལམ་ ལམ་
309	2....	for p. 77 .....	read Vol D p 635
—	13....	ལམ་ ལམ་	ལམ་ ལམ་
310	2....	fr. bott. <i>S. Sahalokresha</i> .....	<i>S. Sahalokresha</i>
—	2....	fr. bott. ལམ་ ལམ་	ལམ་ ལམ་
311	5....	ལམ་ &c. ....	ལམ་ &c
312	6....	fr. bott. and rotten .....	of rotten
314	3....	<i>Abara</i> .....	<i>Abaru</i>
—	11....	lower .....	town
—	17....	<i>Ga'lhoms</i> .....	<i>Ge'shong</i>
315	1....	<i>Shravasas</i> .....	<i>Shravasas</i>
316	14....	<i>Brio tang</i> .....	<i>Briuo tang</i>
—	1. at bottom	<i>Brio tang</i> .....	<i>Briuo tang</i>

## PART II.

399	at the bottom	54 ལམ་	ལམ་
404	7....	<i>Byang</i> .....	<i>Byang</i>
	at the bottom	ལམ་	ལམ་
418	6....	<i>Mathura</i> .....	<i>Mathura</i>

NOTE.—The Sanscrit words in the titles of the treatises, mentioned in this volume, have been rendered in Roman character according as they were expressed in the Tibetan (letters), without endeavouring to correct them according to the rules of *Sanskrit* of Indian and European grammarians. Also in the list of Errata, such mistakes in printing, as the intelligent reader himself may easily correct, have not been included.

## VII.

---

### ON THE GOVERNMENT OF SIAM.

---

BY CAPTAIN JAMES LOW,  
M. A. S. C.

---

NOTE.—The orthography of such words as are of Pāli origin has been subjoined in foot notes with the assistance of Mr. R. PAULA, a Pāli Scholar. Sec.

THE Government of Siam is monarchical and perfectly despotic in practice, but in principle it affects to be regulated by strict impartiality and by justice.

At the head of the nation is the King, whose national designations are *Phrāyā Thai*, 'Lord of the Thai race,' or *Kho-ung Lo-ang*, (the supreme ruler.) He is also both the protector of the *Phra Satsana* <sup>(1)</sup> or Buddhist faith, and 'his' chief judge in the Empire, to whom ultimate appeals are made from inferior judicial departments. He is not however the head of the Church, the Hierarchy being under a *Phrā Phootthā-ōng* <sup>(2)</sup> or high priest, who merely regulates ecclesiastical discipline, without interfering in matters of state.

The King ought to be guided in his public conduct by his *Phra Maha Rachakhroo* <sup>(3)</sup> or spiritual guide and his chief ministers : and it is to

---

(1) Pali, *Pra sāsana*.

(2) P. *Pra Buddha arya*.

(3) P. *Pra mahā rāja guru*.

be suspected from the nature of past events, that when deficient in talent and energy he becomes a mere puppet in the hands of a yet more despotic (if such be possible) aristocracy.

From whatever source the legislative power proceeds, it appears to be enforced with less regard to public opinion than was generally exhibited by the ancient Dynasties and Princes of Hindoostan, even while in the plenitude of sovereign authority; because *they* felt that their subjects if they did not actually rebel against oppression, could, upon a fitting occasion, easily transfer their allegiance to a domestic rival or to a foreign invader.

The succession in Siam is hereditary in the male line. Women are not admissible to the throne, which is one political feature distinguishing the Siamese from the natives of Hindoostan. The eldest son succeeds, although it has not apparently always been thus,\* next to him other sons, then the brothers of the King. But any one of these may be set aside from incapacity. It does not unfrequently happen that the King previous to his death nominates a successor, hoping thereby to prevent a civil war. The motives, however, which urge him to such a measure being generally unjust, partial or fanciful, and to the exclusion and prejudice of the *Somdet P,hra Chädu lok t,hoo*—or heir apparent, they consequently defeat the object.

It rarely happens that a new reign is not begun in disorder and blood. But the evils which here follow a disputed succession are little felt beyond the precincts of the palace, and the spheres of the respective contending parties. These last seldom embrace, or come in contact with, the mass of the people, which finds its best safety to consist in neutrality. It is this culpable apathy which rivets the chains of the subject, and is the surest bulwark of the oppressor's throne; for the new King rises triumphant over the ashes of his slaughtered brethren, and finds equally in this case, as he should have experienced in a quiet succession, that the machinery of

---

\* Komfer, vol. 1, p. 23

Government has not been disturbed, and that it is yet as rigid, formal and energetic as before.

It must be confessed that their system of government is in many respects well adapted to the genius and locality of the people; that it is minutely, as well as extensively efficient, cannot be denied. It is to these causes, and to the constant tension preserved throughout the various sinews of the State, that Siam is entitled to rank amongst the kingdoms of the East; for neither her population, since that is but limited, nor her territories, large though ill-peopled as they actually are, would confer a right to such an honor.

The Government penetrates by its spies into the domestic circle, and even punishes those, who having the opportunity do not become informers; never trusts an individual, however low in office or high, in favor and dignity, with any degree of solitary and unchecked power; suspects every subject to be a disguised enemy; and exacts from the bulk of the male population their personal service, and from the higher ranks the homage of slavery and fear; monopolizes wealth; cripples and confines trade both domestic and foreign by senseless, unprofitable and perverse restrictions, and mean, narrow minded regulations, and is frequently for a time indulgent to delinquency, that in the end it may satiate its cupidity and shew itself unsparing, as it always is, in retribution.

There is a strong affinity betwixt the Siamese and Burman plans of government. But in their details it would seem that a firmer chain of responsibility has been wrought throughout the body politic in Siam than in that of Ava.

Were the *T'ai* nation as bold and militant as they are crafty, plausible and ambitious, they might well from their unanimity be deemed dangerous neighbours, even to European settlements. For what else than their unity of purpose could have enabled them, until checked partly by European influence with inferior numbers, to overawe the Malayan States of Keddah, Perah, Patani, Salangore and others. They are perfectly aware

of the ground on which they stand ; for while collectively affecting to despise the Malayan character in every respect, they yet as *individuals* behold them with a dread which is quite ludicrous. This feeling may have arisen from their experience of the determination generally evinced by seafaring and piratical Malays, for the agricultural Malays are generally a quiet set of people. If *combination*, destitute of patriotism, or true military spirit, can give to Siam the power to controul those possessing perhaps more personal courage though less organized means of defence, to what a distance may we suppose they would be cast behind European troops, should they ever be so unfortunate as to lead themselves into a war where these may be encountered.

It were vain to indulge in the belief that the Malays will ever firmly join to repel their invaders. They have never been united and have never constituted a nation since they sent off colonies from the original body, whatever transitory power insulated States may have at different periods of history possessed.

Were Siam to relax her system of rule, and to admit of her outer provinces being governed by irresponsible chiefs, instead of controlling each by a council of two officers specially nominated at court ; and were she to permit foreigners freely to resort to all her ports, we should soon witness the result of such policy in the dismemberment of her Empire. We must believe that those chiefs would speedily imbibe from their European visitors, new ideas on every subject, and principally on commerce, and that having once leaped the barrier to improvement they would hasten to join with those, or to employ the knowledge they had gained, in asserting independence. Such considerations however do not perhaps weigh so much at the court, as the dread of *losing revenue* by fairly opening the trade of inferior ports.

Unless Siam unalterably adheres to her present scheme of policy extension must weaken her, for she is not in the condition of a State borne down by a superabundant population to which emigration is a relief ; a fact

sufficiently apparent from the care with which she prevents the migration of her subjects and especially of women—although I am free to confess that the same reason will not account for a similar prohibition in China. Her main territory is so thinly peopled in comparison with its extent of surface, that instead of being able to support and spare a drain from its numbers, she is forced to check emigration by sumptuary laws. A man may indeed obtain permission to leave the country, or may quit it without leave having been granted, but in neither case (unless he happens to live on the boundary) will he find it possible to take his family with him.

If the restriction was to be removed the greatest part of Lower Siam would soon be abandoned by its inhabitants.

When the King of Siam is spoken of by a subject his real name is never mentioned. The usual designation on such occasions is *Phrā ong*.

His titles however are very numerous, and in the following which have been extracted from authoritative law digests, and authentic letters, the Sanscrit scholar will probably find allusions to more western regal titles.

In one work he is entitled *Phrā Karuṇa prabaat Somdetcha éka t,hots-ārōt Eesō-ān bāromma bāp,heettrā Phra Phootthee Chdāu yo hoa-khroo ong somdetcha Phra Narai song meekk,ha Racha tham an maha prasat.*(<sup>1</sup>)

“ The pre-eminently merciful and munificent, the soles of whose feet “ resemble those of *Boodd,ha*—the exalted, *the one*; he who claims descent “ from the mighty father of *Rama* [*Thotsarot*]; and who may be compared “ with *Iswara*, who is supremely blessed in the possession of all that mortal “ can desire, and who like *Boodd,ha* the Lord, is head over all. He is “ like *Phra Narai* (a title of *Rama*), and his piety and virtue transcend in “ brightness the magnificence and lustre of his imperial state.”

It must not be supposed that the Siamese are such idiots as to believe that these outrageous titles are with justice applied. They candidly allow

(<sup>1</sup>) P. *Pha karuṇā pra pāda thoskhattā oras iswara parama ....pra Buddha .... pra ndrāyana .... rāja dhamma .... mahā praeṭṭha.*

them to be the phrases of adulation. Again we have in another place the following addition to the quotation just made :—

*Somdetcha P,hra Eka t,hats-ong Eeso-an barommanarot P,hra Chaan na-yookhoa,*(<sup>1</sup>) which means “ he who is in possession of all that mankind covet and desire, and who is famed for virtue and dignity.”

And *P,hra maha Krasat Chaan faa, Chaan p,hén deen Chaan p,heep,hop Chaan Cheewet.*(<sup>2</sup>)

“ The greatest of princes ; firmly established in justice and virtue ; lord of earth and sky, of life and death, whose sway is unbounded.”

“ And *Chakkrap,hak somdet P,hra Chaan Kroongsee Ayoott,haiya theppa* “ *maha nak,hon song p,hranam P,hra T,heenang.*(<sup>3</sup>) The wielder of the “ mighty discus of the Gods, the great Lord and King of *Kroong see Ayoott-haiya*(<sup>4</sup>) (the old capital—the name being officially applied to the new one.) “ which in brilliancy and splendor vies with the bright abodes of the “ Gods. He who is privileged to sit on the exalted *P,hra T,heenang* “ (throne.)”

*P,hra P,hoott,hee Chan yohoa settanakaan næa Racha Aat P,hra Cheen At,heet,*(<sup>5</sup>) *P,hra t,heenang sooveeraam reenthan, P,hra K,hoon lo-ang* (or *Khong* or *K,hoang Lo-ang.*)

“ He who like *Boodd,ha* is exalted above the heads of mortals : who “ reclines on the regal chair, fixed in the *west*. He is the mighty ruler of “ nations and resembles *Râma* !”

He is also termed—

*Chaan kroong P,hra nak,hoen.*

*Kroong Krasattra.* Lord of the country.

*P,hra Maha Krasat.* The mighty and the just.

(<sup>1</sup>) P. *Pra cha chhatta anga Isara parama narotama pra....*

(<sup>2</sup>) P. *Pra mahâ khattiya .... vibhava jivita.*

(<sup>3</sup>) P. *Chakravatti .... Pra .... Sri Ayudhya deva mahâ nagar .... pradam ....*

(<sup>4</sup>) *Ayodhya, or Oudh.*

(<sup>5</sup>) P. *Pra chanda âdichcha ; Sansc. Chandraditya.*

*Baromma Krasat**Chaan k,hau deng.* The Lord of the red rice.<sup>(1)</sup>

This title is bestowed on the King, because he distributes, or ought to distribute dressed rice to all ranks during the three days on which is held the great festival called *Wan troot lé wan Sóngkkraan*,<sup>(2)</sup> It happens about the middle of the fourth month. Much state is displayed on the coronation of a king.

The account which is now to be given of the ceremonies which took place on one occasion when a Siamese king voluntarily resigned the sceptre to his legal successor, has been principally extracted from a MS. in the *Thai* language.

"The illustrious sovereign of earth and sky having publicly announced his intention to pass the remainder of his life in the service of religion, and to resign the crown into the hands of the *Chaan lok thoo yai*, or heir apparent, named *Chau faa da dooa*, the astrologers were therefore required to fix a day for the august ceremony of installation.

"All the officers of state in the capital, and all the governors of provinces and their subordinates, who could be spared from their important functions, were summoned to the presence, that they might behold, and swear allegiance to, their new king, and be gratified by laying their heads beneath the sublime feet. They were also directed to bring their wives to court in case of their services being desired as attendants on the queen.

"As the fortunate day approached the populace were entertained with feasting and every kind of revel, and the priests were sumptuously fed and clothed.

"The prince went frequently in procession round the city [or that part of it which is fortified.]

(1) Perhaps rather *Chau khau din*, lord of cultivable land.

(2) *Sanaranti*, the entrance of the Sun into the zodiacal sign aries.



“On the morning of the auspicious day he went abroad in  
 “dazzling state; and on his return bathed in consecrated water  
 “[*nām mon.*] This water was mixed with lime juice and exquisitely  
 “scented. Having bathed, he perfumed himself with the *peng hōm*.  
 [this paste is composed of rice flour, sandal and lignum aloes.] Atten-  
 “dants now presented the regal robes and dress, consisting of a gold-  
 “en vest with tight sleeves [*Salong Phra-ong*]; and an embroidered  
 “under garment, below which depending from the girdle and reaching  
 “down the thighs hung deep and richly embroidered and ornamented  
 “slashes of cloth” [or *Chai Kreng*.] These resemble in some degree the  
 ornamental dresses worn by Chinese actors when representing on the  
 stage Tartar heroes of old, and in the same respects may remind us of the  
 Spanish costume.] “He put on likewise the *Cherbat* and *Khem Khat*  
 “or broad waist belt and plate, and the golden configurated apron (called  
 “*P,ha hoe naa*), and the mantle (or *P,ha t,heep*), and he threw gold chains  
 “around his neck. From his shoulders depended the *Benthanoo* [or jewel  
 “flowered shoulder ornament],\* and a splendid *Thapsowang* [or gorget of  
 “gold set with jewels] adorned his breast. Richly embroidered belts [*Sai*]  
 “crossed his body diagonally from the shoulder to the side [to the ends of  
 “these are attached golden ornaments called *Eeng*: *Sa-eeng* is the name of  
 “whole]; his arms were encircled with massive and costly bracelets  
 “[*Krong khien* and *rat khieng*], and his fingers shone with diamond rings.  
 “On his feet were the *Salang prabaat* or royal slippers.

“Thus gorgeously apparelled the sublime prince passed into the hall  
 “and placed himself in the midst of a ring of prostrate dignitaries and  
 “officers. The astrologers now came forward and raised the *wén káo teen*  
 “*t,hiyan* [or mystic tablet], on the edge of which lighted tapers had been  
 “fixed, and invoked the supernal powers to vouchsafe their protection to

---

\* It will be found in that drawing of the *Prabaat* in the account published in the Transactions of the Royal Asiatic Society.

" the prince, and to bless the kingdom which he was about to rule. The tablet being then laid down, the astrologer took a leaf of the betel vine, and held it over the flame of one of the tapers, which he also extinguished with it.

" With this blackened leaf he made nine mystic marks\* on the forehead of the prince. And now appeared the *Phra maha mongkoot* or tiara, which was brought forth supported on a golden staff!"

Of this tiara a drawing is exhibited in the drawing of the divine foot already before the Royal Asiatic Society. Its pyramidal shape is in allusion to the *Oonnaheet Sancha* of the *Buli*, the tiara of *Boodd,ha*, and may probably be typical of the solar ray; for it has been stated by MAURICE that the same shape was retained in the Persian diadem, and in the Phrygian bonnet, which adorned the statues of *Mithra*, and that the Druids (who were followers of the elder *Boodd,ha*) wore a similarly formed cap.

His Siamese majesty wears his crown only on occasions of very particular ceremony.

" The chief astrologer, (he is frequently a *Brahman*) next approached the crown and made to it three several obeisances."

These are thus performed. The person rests on his knees, joins his open hands, and raises them until the tips of his fingers are on a level with his forehead, and then, without removing them from that position, bows his head to within about two inches of the ground.

" When the prince had been crowned by the astrologer, he took the son *phrakhan* or bow and sword of state in his right hand, and seating himself in his palankeen (*bootsabok*) was conveyed amidst the astounding chorus of all manner of musical instruments to the hall where the throne rested, shaded by the *sekkachat* or seven-tiered umbrella. The *Bali formulæ* ordained to be read on such solemn occasions were duly attended to."

\* Typical of the nine evacutory organs of *Boodd,ha*.

## ROYAL APPURTENANCES.

There are five things especially appertaining to royalty. The *Setta chatra* (¹) or seven-tiered umbrella; the *P, hatchanee* (²) or fan; the *P, hra k, han* (³) or sword, the diadem, and slippers. But it is also essential to regal dignity that it should be attended by the *Amancha*, (⁴) which comprehends a (⁵) *Mon-tree* or prime minister, a *Parohita* (⁶) or astrologer, an *Ak, khalt, hatso* or person through whom the King is addressed [etiquette not permitting that he should be personally spoken to in public]—a land surveyor, a *Chattok, haho* (⁷) or umbrella bearer, a *K, hatta k, haho* (⁸) or armour bearer, *Chattant, ha* (⁹) an elephant, *Atsawa* (¹⁰) a horse, *Phra t, hammarong noppharat* (¹¹) a ring, set with nine kinds of precious stones; bearing perhaps allusion to the churning of the ocean by the Gods, or to the nine gems of *Vicramāditya's* Court; and lastly and ungallantly an *Ak, khamahesee* (¹²) or queen, herself of royal blood. Should a lady of equal rank not be obtainable, the King may marry one of inferior or plebeian rank; but she is not then entitled to the above appellation. She can only claim the title of *Phra Sanom*. It is owing to this punctilio that Siamese kings, rather than disgrace and confound their line by an unequal alliance, prefer marrying distant scions of their own family; and, when such cannot be obtained, their own sisters, like the Egyptian princes of old.

It would be only repeating what has been narrated by those who have at various periods, some of them recent, visited Siam, were a description to be here given of the state maintained at Court on common occasions of ceremony. The historical account of the country by M. D. L. LOUBERE in the 16th century; Mr. CRAUFURD's mission; and the late Dr. FINLAYSON's account in 1821-22 may be consulted with advantage.

(¹) *P. Satta chhatta*. (²) *P. Vjani*. (³) *P. Khagga*. (⁴) *P. Amochcha*. (⁵) *P. Mantini*. (⁶) *P. Parohita*. (⁷) *P. Chhattagáho*. (⁸) *P. Khaggagáho*. (⁹) *P. Chhaddanta*. (¹⁰) *P. Atsa*. (¹¹) *P. Navaratana*. (¹²) *P. Aggamahdei*.

These are sufficiently decisive of the fact, that the Court is equally devoid of real splendor, as its inmates are of taste, feeling and honor; and that a paltry affectation of rating their knowledge, institutions, and strength as a nation, at a level beyond that to which other people of other regions have attained, and a morbid, fantastical and delusive imagination, have insensibly nursed and matured in them the belief, that their country and all that appertains to it, are collectively or individually superlative, or as they would express it—*ek* “*the one*,” than which nothing is greater.

To pull them down from this high vantage ground to which a sickly fancy has raised them would be no easy task. The events of the Burmese war has no doubt shaken the basis of their pampered vanity. Yet nothing has transpired in the measures and *ostensible policy* of their Court to shew that it has wrought a very salutary change: and if such a palpable, and it might be thought fearful, example has proved no *obvious* stumbling block to them, but has only contributed to render them greater bigots to former systems, there is no likelihood of their soon emerging from demi-barbarism, or of a field being opened on which either enlightened philanthropy can labor with any prospect of success—or policy calculate for the issue of the future.

Still the existing defects which we cannot but deplore, belong more to the Government than to the people; who are naturally cheerful, imaginative and charitable. Their poetry, romances and dramatic works have all a powerful tendency to soothe the mind, and even to take from the bitterness of the thralldom they endure. Living in the utopian land of fancy, and viewing every thing as if it were actually what it ought to be, and not what it really is, *truth*, and particularly that sort which is apt to destroy the illusive mirage which surrounds them, becomes to them an unwelcome guest, divested in their sight of every attraction which endears her to civilized man.

It will be well for Siam if schemes of conquest do not lead to her ruin. She was not long since in the high way to military supremacy over the whole Malayan Peninsula, although conscious that she must in her course

have trod on the delicate political relations of the power which but lately humbled her most ancient and potent adversary ; and to conclude ;—is it certain that the nation does not now think in its blind pride that it was formerly deceived in its high estimate of the strength and courage of that adversary ? and are we sure that the contempt which such an erroneous conception must always create, does not fortify it in a belief that the British are less powerful than had been represented ?

The rules by which Siamese kings affect to regulate their public and private conduct have been chiefly derived from the Bali religious moral and civil codes. Access has been obtained to several of these, and from them have been extracted the rules for kingly governance which occur in these pages.

The people look up to the king as to one by whose conduct they are to regulate their own, and it is to be regretted that so long as his behaviour does not manifestly and direfully affect their own happiness, they are about equally disposed to follow a bad as a good example. But this last is a moral truism in every half civilised country. The king *ought* to practise patience (*Khanthee* <sup>1</sup>) when occupied in state affairs, rigidly observe the rules of justice and truth (*Sachha* <sup>2</sup>) and be possessed of a discriminating judgment (*Dheetre* <sup>3</sup>) regarding mankind. He ought to be punctual, decided and unremitting in business, and be ever alive to the interests of his subjects ; refraining from extorting or exacting from them with rigor what he may even rightfully claim as his due. He must faithfully observe the *Scelang* (<sup>4</sup>) or eight moral obligations, and prove his worth by generosity, disinterestedness (*Panee Chakang* <sup>5</sup>) and attention to the reciprocal duties betwixt man and man, (*Aweekang*. <sup>6</sup>) He should beware of repaying hastily injuries by revengeful actions, and rather increase his fame by the display of calmness and forbearance (*Moothoowang*. <sup>7</sup>) Harsh and petulant expressions must

---

(<sup>1</sup>) P. *Khanthi*.    (<sup>2</sup>) P. *Sachcha*.    (<sup>3</sup>) P. *Thiti*.    (<sup>4</sup>) P. *Silan*.    (<sup>5</sup>) P. *Panitahan*.  
                           (<sup>6</sup>) P. *Awéyan*.    (<sup>7</sup>) P. *Muducan*.

be avoided by him, nor ought he to visit slight offences with severity of punishment. Every animated thing will claim his tender solicitude and compassion, and his enmity ought to be as open as his friendship.

The *Parokita dhamma* (<sup>3</sup>) are instructions which were given to MALINTHA, a renowned king of old.

*Soott, ha b, ha-chañé weesoo t, haiya.*

*Soodt, ha b, hachané ma-Keeleeng.*

*K, hatang j, hapetee-D, hammany.*

*Anoosa sattee-Satsamed,hany.*

*Pareesame d, hang-Summa pasang. (9)*

Under these heads it is enjoined that a king must strenuously persevere in the duties imposed upon him by his exalted station—and in those enjoined by the precepts of *Booddha*. He ought to strive to subdue his passions—seeing that temperance and impartiality are required from a prince.

He must constantly study the religious and moral codes, and the law code of the Empire, and regulate his mind and his behaviour by what these contain. If he desires knowledge let him gain a thorough acquaintance with the *P.hra D.hamma* or *Bali (Dharma, moral code.)*

A sovereign ought to be indulgent to the husbandman, and lend him money, or make advances to him of grain, receiving in return *one-tenth* part of the produce of the harvest. He should regularly issue pay to the officers and servants of the State, with every class of dependents, yearly by two equal instalments. [Siamese officers it is notorious do not receive regular pay—hence oppressions.]

It is incumbent on a king to visit the sacred pagodas and the *Wat* or temples. His Siamese Majesty goes once a year in *t,hatkatheen* or holy procession to the chief of these. On entering one he takes off his shoes

(<sup>1</sup>) *P. Parāhita dhamma.*      (<sup>2</sup>) *P. Suddha bhājanā woḍḍhiyā suddha bhājanā mahilā*  
*khiddan jāhāpetti dhamman anākaṃ sati sataṃ modhaṃ Puri samedhaṃ sammāpādaṃ.*

The candles and incense tapers having been lighted, and the crystal vases full of flowers being arranged, the king approaches the shrine of *Boodd,ha*. Then having taken tapers and flowers in both hands he falls on his knees and, having raised his hands with what they hold above his head, repeats some particular prayers.\* These finished, he spreads part of his robe on the floor before him, and placing on it his opened hands with the palms downward, he makes three several profound obeisances, at each of which his head touches the backs of his hands. He concludes by performing three similar obeisances to the *superior*, and making such gifts as are customary. The superior, and the rest of the priests sit unmoved during the ceremony, assuming the attitude said to have been the favorite one of *Boodd,ha* when he instructed his eighty-four thousand followers.

The king is cautious of exhibiting such humility oftener than custom prescribes—and waves it when he can.

When he goes abroad he uses the precaution of sending heralds in advance to warn all priests to keep out of his sight; since were he to meet one the customary homage must be paid, which it is believed would tend to diminish the respect which the multitude pay to his person.

The Siamese do not supplicate *Boodd,ha*, and rarely any other divinity, for riches or any other good in this life—at least they suppose that entreaties for such would not be attended to.

They deprecate evil rather than implore good—and their exorcisers of possessing spirits, and expounders of the *Nangsæ tamradoo* or *horoscopes*, candidly allow that unless the faith of the applicant be lively their arts are of no avail. There is no doubt that in hypochondriacism such a belief might be of assistance in effecting the cure of a patient.

In their plurality of Dewattas or inferior divinities, a Siamese sometimes

---

\* Generally as follows : *akk,bee t,hawayang p,haho boop,hang chéné t,hattawa. Seetee kappako teeyo ap,heeropo t,harento wee takkaiyang paromang sook,hang.*

selects one whom fancy makes him think will be propitious, and who bears the brunt of his intercessions. He does not however when unsuccessful treat the god with such abuse as an ignorant catholic vents towards his unkind saint.

Intercessions for benefits to be derived in a future state of existence are supposed to be most successful, especially if charity be superadded to them. The forms most in use belong to the Hindoo ritual of ancient times; and in the Bali, range under the following heads. (1) *P,hra P,hoott,ha boocha (priya) maha dechatunto—P,hra d,hamma boocha pranyo—and P,hra sangk,ha boocha maha P,hakk,hawaho*—being respectively to *Boodd,ha* for power, riches, knowledge, and superhuman qualities, in subsequent states of the metempsychosis. To *Phra dhammæ* [which is *Dharma*, and in the Bali of Siam seems to comprehend the word or holy writ personified] for wisdom, knowledge and scientific acquirements, and expertness in the arts conducive to comfort; and lastly to the priesthood [whether any member of it be present or not] for a superfluity, in the next state of migration, of all that mortal can desire.

To return to the subject—when the king has concluded his obeisances and devotions as described, the superior priest blesses him; and we may give him credit for pronouncing it heartily, since it becomes manifestly his interest to encourage the return of so substantial a votary. The terms in which the priest repays the king for his pious visit are these—as taken from the *Bali*.

(\*) “*Yat,hawaree waha poora paree pooreento teesa k,harang curamé uaeeto, theenang petanang ooppa kappatee eecheetang put,heetang tooreechang-*

(1) *P. Pra Buddha, pūjā mahatejavanto—Pra, dhamma pūjā pangyo .... Pra sangha pūjā maha Bhogavanto.*

(2) *P. Yathāwāriwahāpurā, paripūrentusāgaran ēwamewaitodinnā, pētā nanypakappati, Ichchhīlān pachchhītan tuyihan, khippa mewasamijjhatū, sabbepūrentuchittusankappā, chandopannarasi yathā, Sabbhī tiyowirajjhantū, sabbarogowinassatū, mātēbhawāt wantarāyo, sukhi-dighāyukohhawa, Abhiwaddanasilissa, nicchan waddhāpachāyimo chātāro dhammāwaddhanti, āyuwannosukhanbalan, Bhawatusabbamangalan, rakkhantusabbadēwatā, sabbabuddhānū bhāwena, &c. Sabbadhammānūbhawena, &c. Sabbasanghānūbhāwena, &c. Sādāsoththibhawantute.*



"*keppamewa sameento sangkapa chanto pannaraso yathasapp,hee teeyowee*  
*"meewatchanto sapp,haroko weenatsantoo mahate bhawa* [this sentence or  
 "from *sapp,hee* to *bhawa* is thrice repeated] *ab,hewa tanaseeleet saneetchang*  
*"P,hootd,ha. Patcha eeno d,hamma wathantee ayoowanno sookk,h ang p,ha-*  
*"long b,hawattoo sapp,hamong k,halang rak,hantoo sapphat,he wāta sapp,ha*  
*"P,hootd,ha nooppawena sat,ha sotee bhawantoote sapp,ha d,hamma noopp-*  
*"hawena, &c. sappha sangk,ha noopp,hawena, &c."*

The king concludes the ceremony by pouring out a libation of pure water on the ground repeating the while the following *Bali* invocation of the powers of heaven, earth and hell, the names of his ancestors included—to witness the virtuous resolves which fill his mind.

(1) "*Eemeena boonya-kamé mata peeta p,hawāntooté k,iroo ooppacha-acha-*  
*"riyé-nà metta peecha Eentra, Yommaracha Nak,ha—K,hroott,ha Chak-*  
*"keennaree—chakkeennara—P,hra T,horanee K,hongka—Sapp,he T,he-*  
*"wa —Manootsa—maha sattha—Teemeeya—sett,hee—Chamaha racha anooma*  
*"t,hantoo."*

A sovereign of Siam is rarely seen abroad, and to guard against treachery he is difficult of access. He must however be almost daily visible to his ministers—and attend to public affairs in open hall.

The Government affects publicity on all occasions ; and matters of state policy are often openly discussed. If the wisdom in the councils of a nation might be measured by the length of deliberations, those of Siam might claim a high station. But the tediousness of the deliberative proceedings at its Court is the effect of pride, rather than of any anxiety to bring talent and collective wisdom to bear on every part of a subject under discussion. It is the finesse of a petty spirit, which sooner than forego the silly formalities which incumber its motions—and the paltry advantages which it

---

(1) P. *Imidpunyahammēna, mātāpitā bhawantute, gurusupajjhācheriyā mettāpīcha, indray-*  
*amarājā, nāga, garudhācha, kinnarīcha kinnarā, pra dharaṇī, gangā, sabbadevā, manussā, mahā-*  
*sattha setthi cha, mahārājā anumōdantā.*

hopes delay will give it over those with whom it has to negotiate—will consent to delay or even forfeit present valuable and pressing interests.

When the king goes abroad he is preceded by the *Tamraat* or bamboo bearers, in files of two each. They proclaim, by the *Bali* word *sadet* the approach of majesty, and they clear the way by a hearty application of their bamboos to the backs of the throng. It is consequently the interest of every one, *not in office*, to keep at home when the king takes an airing. No acclamations rend the air on his advance. The old adage "that a cat may look at a king," would scarcely apply here. The people must squat in the mud or dust, and remain with prostrate body head averted and downcast eyes until the cavalcade has passed. A band of music also precedes the king. He is generally in a sort of palanquin, carried by eight bearers, and close to him are the *Chaan seng dap* or state sword bearers; the *tamroat hak* or spearsmen, and other officers. Behind him follow the *Mahat lek* or honorary attendants. They have been called Pages by some writers,\* and they are so in several respects. They here carry such articles as the king may want for immediate use, such as his betel box, his smoking apparatus, clothes and arms.

The rest of the cavalcade consists of guards and inferior attendants, while here and there are persons with pellet bows to shoot earthen balls at those who do not get quickly out of the way, or are wanting in respect.

The King of Siam keeps numbers of elephants, although he rarely rides on one. The white elephants have been described by many travellers. Their color is by no means pure white, but has a slight admixture of grey or brown in it, and may perhaps be best compared with that of the Malacca peninsular white buffalo. The former however owes its color to some organic defect, as that of albinos in the human species does, while the latter is of a distinct species.

---

\* M. D. L. LOUBERE.

It is well known that the Siamese believe that the royal elephants are receptacles for migratory souls of kings. For this reason they may not be rode on. The white elephant is in Bali MSS. described as lineally descended from the famous *Chatt,hanto* (¹) or preternaturally gifted elephant of Himala, which of old bore on its back the renowned Raja, or *P,hraya*, *Bārommā chakkra*, he who could throw the migl.ty *Chakkra*, the fiery discus of the gods. IBN BATTUTA informs us that when he visited Ceylon white elephants were venerated there—next to the white elephant, in estimation, are white monkeys and horses. We may by the way remark that the Siamese have not yet thought fit to be so consistent as to include the *white race* of men amongst their predilections. But they go by cold scholastic rule, and not by reason or feeling, and will waste more mistaken humanity upon a tiger or muskito than they are always willing to shew towards one of their own species.

From all that can be gathered there is no great degree of state kept up in the interior of the palace. The king (if he does his duty) rises at day break. Having dressed, he prays and bestows food on the priests; and then drinks some rice gruel. Proceeding next to the hall of state he transacts the business of the morning. Breakfast succeeds, the assembly dispersing to their houses for the purpose. The king's cooks, and his immediate private attendants are women. If his queen is an (²) *Akk,humaheesee* or of royal descent, she may eat with him, and if not, then only by special request and permission.

The trays on which his food is served up have wooden covers; over these cloths of silk are put in shape of a purse, the cords of which having been drawn, the chief cook affixes his seal. The king breaks the seals himself, when the dinner is placed before him—such a custom evinces at a glance, the instability of the throne. The dishes usually consist of butcher's

---

(¹) *Chhaddanta*.

(²) *Aggamahēsi*.

meat, chiefly venison, fish and other food—these are boiled, broiled, roasted, stewed and chopped:—perhaps thirty dishes (China cups gilded) are served up regularly. Tea is a beverage which amongst the higher ranks is always on table, but it does not form as in Europe an essentially component part of a breakfast. Having breakfasted the king takes the betel and the pipe, and towards the afternoon he proceeds to the great hall where he hears the reports of his officers regarding the internal administration, the resort of shipping to his ports, and the condition of surrounding states. He dines at 8 or 9 and retires to rest.

There is a *Rong So-at mon* or *Ha So-at mon*—a sort of chapel in the palace where the queen and her attendants go to pray. The king's is separate.

Every written mandate emanating from the king must bear an impression of the royal seal, without which it would be invalid. The impression is either that of the (¹) *Khotchasee* or fabulous tusked lion—or it is of the (²) *Rachasee*, another fanciful species. Every public officer has his seal of office. That of the *P,hra K,hleng*, the minister for foreign affairs, has a lotus engraved on it, and the same kind is employed by the *P,hriya* or governor of Ligor.

It is affirmed by intelligent natives that the temper in which the Court may be for the time, is evinced by the nature of the seal affixed to a document or letter. The king's seals are preserved with great care, nor are they entrusted beyond his presence. A seal bearing the impression of a yak or *Rakhsha*\* is indicative of a hostile feeling. The yak is the *Rakhsha* of India—a sort of Pan at times—but with few exceptions a malicious monster.

#### THE HIERARCHY.

The Church holds actually the second civil rank in the state and is under the governance of the *P,hra Phooth,ha ony* or high priest. But no priest can hold a lay appointment.

(¹) *Gajasiha* (or *Sinha*)

(²) *Rājaha*.

\* A sort of sylvan deity—half human, gigantic, and of mixed moral qualities.

The titles and designations of public officers are capriciously bestowed—LOUBERE not unaptly calls them *enlogiums*—but his description of them is unmethodised. The great stumbling block to those who travelled in his day was the necessity they fancied themselves to labor under of appreciating the nature and merits of Asiatic institutions by the standard of those appertaining to European countries.

The influence of the (¹) *P,heekhoo* or priesthood, opposed, it might be thought in some measure to the power of the king, is entirely dependent on public opinion. This expression may perhaps sound strange after the arbitrary nature of the government has been so frequently insisted on—but it may be observed in explanation that here, where the pivot is religion, popular feeling may prove destructive as in several other despotisms of the individual ruler, without materially deranging the coercive system by which he governs or the condition of the governed.

The king, whether he be a hypocrite or a conscientious supporter of the hierarchy must, to save appearances, bow to it. Were it not that we must be aware how large a share ambition had when creating such distinctions, we might be startled to find virtue, or at least its undetected semblance, taking amidst a half polished people its proud stand above earthly dignities. The *P,heek,hoo* claim superiority over the rest of mankind because they are the vicegerents of *Boodd,ha*, and observe (if we are to believe them) two hundred and twenty-seven moral precepts (or (²) *Seenlu*.) The king's inferiority consists in his only observing five on ordinary, and eight on extraordinary occasions. These last are facts, whether voluntary, or enjoined by the calendar. The body of the laity are nearly on a level with the king in these respects.

### THIRD CLASS.

The third class in the state comprehends the civil and military officers. Immediately below them is the body of the people; there being no distinct

---

(¹) *Bhikkhū*.

(²) *Sila*.

middle class. The consequence is that there is often but one step betwixt abject penury and the acme of exaltation ; and the grovelling slave of to-day spurns to-morrow the man who was but yesterday his equal.

Offices are hereditary—but not absolutely so. The holders receive small salaries—inadequate for their support, which are paid once in a year, although two periods of payment are enjoined in *Bali* writ. The king bestows on them slaves, goods, and land, and they make up for limited incomes by rapacity and venality, which it can hardly be doubted are connived at in the main, although an occasional example ostensibly on public grounds, but really to gratify private pique and the avarice of the court, may be made.

The king addresses an officer by his title and not by his name ; and to an untitled subject he calls out *hæ ai nan*—" ho you there," or he uses the second personal pronoun, *meong*, thou !

The following scale of ranks in Siam has been framed from their codes of civil and criminal law ; and from various MSS. in the *Thai* language, received from natives of the capital. It is probably still imperfect—and I pretend not to determine how far its operation may be really modified in practice.

Next in personal and civil rank to the king is the *Akk,hamahesee*, (') or queen and the princes of the blood.

These last are, the *Kho-ang lo-ang wang na*, or lords of the interior division of the palace—amongst whom ought to be the *Somdet P,kra Caaulok thoo*, or heir apparent. The last heir apparent was termed *Chuan Khrommachei*.

The *K,ho-ang wang k,hlang*, or lord of the centre division—and *Kho-ang wang lang*, Lord of the rear division. The term *Chādu* includes all other scions of the royal stock. It must be discriminated from the word *Chāu*—which is less dignified—and often means plain Sir. *Nang* is

---

(') P. *Aggamahesi*.

equivalent to Madam. *Chāu T, hai*, the Siamese people : and *Chau P, kama*, the Burmese, are familiar terms—*Chau Krommasac* is a title sometimes given to a general.

*P, ho raksa moo-ung* is a viceroy. When the Siamese conquer a country a dignitary of this class is appointed, either until the former prince is restored, or a new one installed.

Next are officers of the state who rank according to a scale of *Nāḍ* or fields. The real possession of landed property is not essential. They are a nominal aristocracy. The *naa* is *supda* <sup>(1)</sup> or mere formality.

RANK. 1st. The highest rank—or of 10,000 *Nāḍ* fields. Of this there are many officers—their titles differing greatly. The following are all *Somdet Chau P, hraya*, viz.

S. C. *P, hraya Ap, hai t, han*. <sup>(2)</sup>

S. C. *P, hraya Wongsā sooree sak*. <sup>(3)</sup> The “*Peja Surusak*” <sup>(4)</sup> (of KEMPFER) had direction of criminal courts and confiscations.” vol. 1, p. 26.

S. C. P. *Sooreewong Montree*. <sup>(5)</sup> The minister for shipping and superintendent of foreigners.

C. P. *P, honlathep*. <sup>(6)</sup> Collector general of the land tax and other assessment on fixed property.

C. P. *Chetchamnong p, hakdee*. <sup>(7)</sup>

2d. *Chau P, hraya*, 10,000 *Nāḍ*.

The *Yommaraat* <sup>(8)</sup> or chief criminal judge is a *Chau P, hraya*. But in one of their law digests he is placed 3rd on a bench of judges which were assembled on a particular occasion.

The president of another bench which was assembled in the 1146th year of the *Choonla Sakkarat*, <sup>(9)</sup> or *Thai Esa*, was *Chau P, hraya, Phet P, hee Chai*. <sup>(10)</sup>

<sup>(1)</sup> P. *Saddhā*. <sup>(2)</sup> P. *Abhayadāna*. <sup>(3)</sup> P. *Wongsasūrisakka*. <sup>(4)</sup> P. *Wejjasu-rasakka*. <sup>(5)</sup> P. *Suriyavansamantini*. <sup>(6)</sup> P. *Baladēva*? <sup>(7)</sup> P. *Chitchamanavatti*. <sup>(8)</sup> P. *Yamarāja*. <sup>(9)</sup> P. *Chulla saka rāja*. <sup>(10)</sup> P. *Wejja wijaya*.

The governors of *Mooung Ek*, or provinces of the first rank, are termed *Chau P,hraya*—of these there are at least eleven, exclusive of that in which the capital is included, and as follow :

1st.—*Mooung P,hra samoott,ha P,hra Kaan*, (1) which embraces districts in the vicinity of the embouchure of the *Ménam*.

2d.—*Mooung P,hatchabooree*. (2)

3d.——— *Ratphree*.

4th.——— *Chant,haboon*, (3) a flourishing province on the east coast of the Gulf of Siam, abounding in pepper.

5th.—*Mooung Lo-ang Prabang*—ranging along the northern frontier.

6th.——— *Nopp,habooree* (4)—(the nine gems.)

7th.——— *P,hee cheet*. (5)

8th.——— *Sokkat,hai*, (6) which once formed the capital as it is said.

9th.——— *K,horaat*, or *K,horaatchasema* (7)—literally “the bearer the lion’s skin comes,” a fanciful appellation alluding to the imagined good fortune to be derived from the possession of a *Ratchasee’s* skin.

10th.—*Ditto Camp,heng P,het*.

11th.—*Ditto Nakhūn*, See *T,hammasookkaraat* (8) or Ligor.

The proximity of this last province to Prince of Wales Island, has brought its Governor or *Chau P,hraya* sufficiently into notice. *Nakhūn* is the proper name of Ligor, and *See* (or *Sri*) *T,hammasookkaraat* is a title he derives from the independent prince who governed the country at a remote date, and who was subdued by *T,haá Oothong*, a King of Siam. In a letter to the Envoy\* from the Penang Government in 1824, he styles himself *P,hra náhoá Chau t,han Chau P,hraya See T,hammasookkaratcha—chatdee chooa Dechochai mà nai sooreeya t,heet—bádee p,haiya p,heeree bara kromna p,haho Chau Phraya Nakhān see Thammarat ān maha-*

---

(1) *B. Samuddapākāra*. (2) *P. Wejrapuri*. (3) *P. Chandapunnā*. (4) *P. Nawapuri*. (5) *P. Wijita*. (6) *P. Sōhauya*. (7) *P. Gōrājasmā*. (8) *P. Nagara siridhammasoka vājja*

\* The Writer of this Memoir.



*prasoot.* (1) The *P,hra* who is exalted above "the heads of others—the *Chau P,hraya* illustrious in rank, like the *P,hraya*, who founded the "princedom of old, *T,hammasookha Raja* (of *Awadeeraat*)—the descendant "of supernaturally endowed ancestors, mighty as the sun—casting its rays "beneath it—whose subjects at the sound of the great drum become walls "of defence against enemies; the ruler, viz. the most illustrious *Chau "Phraya See Thammarat.*"

The *P,hraya* has two councillors who are appointed by the Court of Bankok—and there can be little doubt that it looked formerly and may now look upon his province and the conquered Malayan states as the key to territorial aggrandizement in a southern direction—and that he has every disposition to second its views.

The *Phrayas* of these *Mooung P. K.* have the privilege, not granted to inferior governors, of using the *K,hlōng prakom*, or great drum of ceremony, the noubut and nagari of Hindoostan. It is kept generally in the *t,heem prakom yam*, or apartment where the water horologe is regulated—and it is struck eight times in twenty-four hours—being the periods for the reliefs of watches.

The *Chau Phraya* of Ligor was once a *mahat lek*, or attendant, whose province it was to light the king's pipe. His father was *Tak*, the famous Chinese usurper of the throne of Siam, and his mother was a Siamese. The latter after *P,hraya Tak* was killed, was given in marriage by the new king to the then governor of Ligor, who married her. The present *P,hraya* was born, soon after.

Other officers of this rank are variously employed, and are in high offices—

*Chau Phraya, Monthiyan ban.*

*C. P. Ra Montree.* (2)

(1) *P. Pra .... siri dhammasoha rajajāti .... Tejōjaya .... suriyadeewalai .... wirapardhkramabāhu .... nagara siri dhammarāja .... mādprasetha.* (2) *P. Ragumantini.*

*C. P. Ra-rong moong*, often bestowed on an officer of the criminal bench.

*C. P. Phayat,han*, generally a treasurer.

*C. P. Kalahoun*, a chief officer of the war department.

*C. P. Sri Krailat*, (¹) a police superintendant.

*C. P. Wongsä sooresak*. (²)

*C. P. Sooreewong*, (³) premier.

*C. P. Rat P,hakdee*, a financial officer, and head collector of revenues, assisted by a *P,hra Chai yot*. (⁴)

*C. P. Kosa*, seems to be in the foreign office.

*C. P. Kamp,heng*, superintendant of elephants, assisted by a *P,hraya See Sarap,hap*.

*C. P. Sawat*, attends the hing pursuivant.

*C. P. Amat*, (⁵) who seems to be of equal rank with the *Seena* and *Montree*.

*C. P. Cheetcham nong p,hakdee äk k,ha maha Seena chang wang mahat tek*, (⁶) controller of the pages.

*C. P. Song praseet*, captain of the king's barges or *rooa*.

*C. P. T,hai nam*, waits behind the king.

*C. P. Fangam deen*.

*C. P. P,hra K,hlang*, chief minister for trade and foreign affairs. He was lately a Portuguese or Native Portuguese, and styled himself in his correspondence—" *Chau P,hraya P,hra K,hlang*, primeiro ministro da "cidade *T,hep,ha maha nak,hon Sejuthiya*." (¹)

In the law digest termed *Kot p,hra-ayakään*, he is only designated the *P,hraya P,hrak,lang*—and is rated as 10th in the list of grandees who are therein stated to be directly or incidentally connected with the practical

---

(¹) *P. Sriheldsa*. (²) *P. Wangsanirasakha*. (³) *P. Suriyawongsa*. (⁴) *P. Pra jaya yasa*. (⁵) *P. Amatcha*. (⁶) *P. Chittachamana wati aggemahāsēd*. (⁷) *P. Dibbamahā nagara sridvōddhiyd*.

administration of justice. These last are *P,hraya maha Oopparaat chattee sooreewong p,hongsa p,hakdee bādeen thān*. (1)

*Chau P,hraya Seenyatee Rachak,hroo*, *C. P. Tayamoocheet*.

(2) or spiritual guides.

*C. P. T,heep,heet ratana*.

*C. P. Parohita*, or astrologers.

*C. P. Rocha Kosa*.

*C. P. Soopp,hawadee*, (3) connected with the revenue department.

*C. P. T,heebādee*.

*C. P. P,hraya App,hay p,hecree*. (4)

*C. P. See Barommahong* (5)

*C. P. P,hrakrom p,haho*.

*C. P. Wongsa*.

To conclude, there are the—

*C. P. Booreelok,ha oodom*. (6)

*Phau P,hraya. Seena*.

*C. P. P,hrammana* the Brahminical tribe.

*C. P. Fāngām deen*.

*C. P. P,hrookt,ha chan K,hlang* connected with the ecclesiastical department.

*C. P. Khem kup*, superintends foreigners if natives of India.

*C. P. Rāṅg san*.

*C. P. Sooreen*.

*C. P. P,hraya P,hra K,hlang*.

*C. P. Rayo*.

*C. P. Sree T,hammaraat*. (7)

Officers to whom it were difficult to assign distinct places.

*C. P. Decho*, (8) War department.

*C. P. Chuttee Amat*.

All the *Chau P,hrayas* at Court take precedence of those who are governors, or occupy other stations at a distance.

The highest ministers of the state are generally chosen from amongst the officers of these two classes. Four of the first class or *Chau Phrayas* would seem to be deemed enough to compose a privy council.

3dly. *Phrayas* of 5000 fields.

(1) P. .... mahāuparājāṭisuriyawangsawati

(2) P. Rājagurū.

(3) P. Subhāwati.

(4) P. Siri paramahansa.

(5) P. Purilōkuttarama.

(6) P. Siri dhamma raja.

(7) P. Trjō.

(8) P. Abhayabhīri.

This title is somewhat indefinite, since it applies to individuals of widely different ranks.

The king is simply *P,hraya T,hai*, the lord of the *Thai* race.

*P,hraya Ra-rong mooung*, is one of the inferior judges.

*P,hraya Maha Rachak,hroo* (1) is recorded in digests to have presided over courts of justice, and his place there would seem to rank him as a holder of 10,000 fields. His proper sphere would appear to be that of chief spiritual guide to the king and privy councillor.

*P,hraya P,heechai no-rect* (2) is an officer of the army, and *P,hra Decho* is the title of a general.

*P,hraya Thai nam* is a war minister, and if the king goes to battle he accompanies him.

*P. Cheetnai rong*,

*P. Rasong k,hraam*, (3) } war department.

*P. Ram kam hing*

*P. Sooreewong montree*, (4) the prime minister's coadjutor.

*P. Prasert*. (5)

*P. See P,hee,phat*, (6) }

*P. Ratyai kosa*, } attached to the *P,hraklang*.

*P. Maha Oopparaat chattee Sooreewong p,hongsa p,hakdee bādeenthān*.

(7) He is viceroy during the king's absence from his capital.

It would seem that Siamese kings have rarely moved of late years far from the city, being afraid of commotions.

*P,hraya Kalahon*, a war minister.

*P. See, Sarap,ha*. (8)

*P. Tumungong*. [The Malayan *Tummungong* is a police officer generally.]

(1) *P. Mahārajaguru*. (2) *P. Wijayanaresa*. (3) *P. Rājasanggāma*. (4) *P. Suriya wangsamantini*. (5) *P. Pra settha*. (6) *P. Siriwi-passa*. (7) *P. Mahāparājātisuriyawangsawangsawati*. (8) *P. Sirisabba*.

*P. Ra p,hakdee*, (1) in the revenue department.

*P. Chakkrārā*. (2)

*P. Pam roop,hak*, attached to the frontier duty posts.

*P. P,hra Raam*. [*Sri Rama*.]

We have also the *P,hraya Rachasec*, the spotted lion, (apparently intended for the royal tiger.)

*P,hraya Hong*, (3) the goose, the ensign of Ava, *hunza*.

*P,hraya* is a title bestowed on governors of the *Moo-ung T,hō*, or secondary class of provinces, such as *Moo-ung choomp,hōn*, and *Chaiya* on the west coast of the gulf of Siam. *Moo-ung mé K,hlang*, or the river of that name—*Moo-ung P,heechai* (4) *Moo-ung Kanbooree*, (5) north west of Bangkok—*Moo-ung Sop,han*, (6) northward of it, and *Raheng*, *P,heetseektok*, and *P,hetchabooree* (7)—*Daloong* on the peninsula—*T,hoong yai*—and perhaps now, *Keddah*; although the son of the raja of Ligor, its chief, entitles himself *P,hra P,hak deebāreerak*.

The raja of Ligor, in an official letter addressed me while agent of the Prince of Wales Island Government, at the breaking out of the Burman war, excuses certain palpable inconsistencies or duplicities in his conduct by avowing that he was fettered—for his phrase directly implies it—by certain officers—who had been appointed by the king of Siam to relieve him from some of his toils of state. These were *Phraya Sooreesena*, *P,hraya P,hee chaiya song k,hraam K,honnang* (8) and others, amounting in all to forty-two persons.

The *Phraya Racha,thōt* (9) is the title of the officer who is sent on embassies to *first rate courts*.

The *Phraya Ooppat,hot* (10) is next in rank to him, and is also employed on such services.

(1) *P. Rājabhatti*. (2) *P. Chakka*. (3) *P. Hanga*. (4) *P. Wijaya*.  
(5) *P. Kannapuri*. (6) *P. Suwanna*. (7) *P. Wejjapuri*. (8) *P. Sārasēnd, wijaya-sanggāma*. (9) *P. Rājadōsa*. (10) *P. Upadōsa*.

*P,hra* or officers of 3000 *Nāḍ*.

The word *P,hra* is capable of very extensive application. In the first instance it was probably exclusively used when alluding to *Booddha*—as it seems to be now in Burma: priests next assumed the title, and kings soon claimed equal right to it. Standing alone it means divine, or great, or dignified. A few examples will best shew its meaning when conjoined to other words.

*P,hra Chaau* is *Boodha*—and *P,hra Prabaat*, his foot—*P,hra d,hamma*, the sacred text of the Bali—*P,hra Sangha*, priests—*P,hra Ayakan anyákāra*, a code of laws—*P,hrasat*, the royal quarter, including palace and houses attached—*P,hra* (°) *Racharot*, his carriage. The name of every member of the king's person must have *P,hra* prefixed, as *Shooee*, golden, is applied in Ava on like occasions.

*P,hra Chauthan*, (°) the king's elephants. They are magnificently housed and ceremoniously attended by officers appointed for the purpose; being fastened with gold or silver chains, and eating out of receptacles composed of precious metals. *P,hra t,heenung*, chair of state, splendidly gilded and painted.

The *P,hra khroo pheeraam* (°) is an officer who occasionally presides over a tribunal of justice—but when the *P,hraya maha Ruchak,hroo* (°) presides, he takes a station below him.

*P,hra see Mohosot* (°) is a title appertaining either to the president or a member of a tribunal, according to its importance and dignity. In one assembled in 1788 he is ranked as fourth member.

*P,hra krom p,hako* is a sort of secretary of state.

*P,hra Satsadee* (°) is the title given to two law advisers—and to the keeper of the census of population.

*P,hra Yok,kabat* is a kind of attorney general and acts as a spy on a governor or other dignitary.

(°) *P. Rājaraṭha.*

(°) *P. Para chaddanta.*

(°) *P. Para guru wirāma.*

(°) *P. Mahārāja guru.*

(°) *P. Para siri mahosadha.*

(°) *P. Para adanti.*

*P,hrā Rachaneeekoon*, (1) descendants of the former princes of Siam.

*P,hra P,hoott,haṅg* (2) supreme judge in the ecclesiastical court. The supreme criminal court however take cognizance of crimes of *magnitude* committed by priests. This high priest delivers the offender to the *P,hraya Sadet*, who punishes him according to law.

*P,hra Sadet-prasong*, a judge whose province it is to settle all matters relating to the priesthood, and to adjust differences amongst the members of that body.

*P,hra P,he chai* (3) *Racha* assists him.

*P,hra chaiyet*, (4) an assistant revenue collector.

*P,hra chai āook* (5) is an officer under the *P,hra K,hlāng*.

*P,hra laksa mon,theun*, (6) His name appears second in a list of members composing a civil court.

*P,hra K,hro weechet*. (7) (consulter of the planetary aspects?)

*P,hra see wee rot*. (8) He is superintendent of the gaming farms.

*P,hra Aphai wree*, (9) superintends the fisheries, which bring about 50,000 rupees to the treasury annually, if accounts of the natives may be credited.

*P,hra p,hee lee-ung*, maids of the nursery. *P,hra palat*. *Prat p,hakdee*.

*P,hra P,hoot* is *Booddha*.

*P,hra Satsana*, (10) the religion of *Booddha*.

*P,hra Sangk,ha*, (11) the priesthood.

*P,hra Swa*, the mighty tiger.

*P,hra Een makan*, custom-house officers.

*P,hra Alak*, librarian to the king.

*P,hra see sombat* (12) is an officer of the granaries. The Siamese, like the Burmans, keep depôts of grain in various parts of the country to supply

(1) *P. Para rājanikara*. (2) *P. Buddhanangga*. (3) *P. Para wijaya*. (4) *P. Para jayesa*. (5) *P. Projayadukkhā*. (6) *P. Pralahkha mantiya*. (7) *P. Pra yaha vijāta*. (8) *P. Parasiriwirocha*. (9) *P. Abhayawari*. (10) *P. Pradsand*. (11) *P. Prasangya*. (12) *P. Parasirisampatti*.

extraordinary demands in war or famine. Hollow perforated bamboos are placed at intervals in a vertical position throughout the granaries to prevent the grain from heating. It is sold when about three years old, and its place supplied with fresh grain.

*P,hra Raho*, (1) the great dragon. *P,hra Chettee*, (2) a pagoda.

#### LO-ANGS OR LO-UNGS OF 2000 FIELDS.

Officers of this rank are very numerous—and to state them all would be tiresome, even if it were possible, with our present information.

The following have at different periods sat on the bench\* of judges. *Lo-ung yama p,hakkaat*(3)—*Lg. T,hep,ha Rachadu*(4)—*Lg. T,hammasat*(5)—*Lg. Racha th,ada*(6)—*Lg. Att,haya*(7)—*Lg. Ya prakaat*(8)—*Lg. K,hoon raat phaneet chai*(9)—*Lg. Maha T,hepsai*(10) and *Lg. Maha Montree*(11) are ministers respectively of the left and right hand. The Siamese, always, in conversation and in writing, place the least important object or subject first, and they are extremely fond of recapitulations. But they do not seem to cavil as the natives of Hindostan do about the rights supposed to belong to either. *Lo-ung Wang* is a kind of governor of the palace.

*Lg. P,heng*—Is a registrar and clerk to a court. He reads the sentence of a judge.

The following *Lo-angs* are under the *P,hreea Kump,heng* or governor of the Fort, *Lo-ung-nareereet*. (12)

*Lg. naree det*. (13)      *Lg. naree seet*. (14)

*Lg. naree sak*. (15)      *Lg. song bat*. (16)

The *Lg. sawat* (17) and *Lg. T,hangso* are under the master attendant.

\* *Kot phra Ayakann Digest.*

(1) *P. Para rahu.* (2) *P. Para chéti.* (3) *P. Yamapahān.* (4) *P. Devarejāta.*  
 (5) *P. Dhamma Sachcha.* (6) *P. Rājaddā.* (7) *P. Adayā.* (8) *P. pahān.*  
 (9) *P. Gunaratana wānījaya.* (10) *P. Mahādibbāsa.* (11) *P. Mahāmānini.*  
 (12) *P. Nareriddhi.* (13) *P. Naretya.* (14) *P. Naresetha.* (15) *P. Naresakha.*  
 (16) *P. Sampatti.* (17) *P. Suwatthi.*



*Lg. chamroon sombat*, (1) and *Lg. soom chān p,hee-men* (2) are assistants to the superintendent of gaming farms. The *Lg. seena p,hancet* (3) and *Lg. chamnang p,hakdee* (4) are under the *P,hra Ap,hai nari* (5) or fisheries' superintendent. The fisheries of the sea shores and rivers throughout the country, except near the city, are farmed out.

Junkcylon, when I was deputed on a mission and was there in 1824, was under a *Lo-ung Bamrong*.

*Lo-ung Krai. Lg. Thep*. (6)

*Lo-ung ma-ung*, are officers, the exact duty of which have not been learned.

The following are generally in the military department.

*Lo-ung P,hee chai sena*. (7) *Raam awoot*, (8) *Sattra rooungdet*, (9) *Weeset krasattra* (10) *Song reetcha*, (11) *Kla p,honlarop*, *P,hee renna thep*, (12) armour bearers.

The next five may have offices; but their nature has not been discovered. *Lo-ung Rachreen*, (13) *Lg. det*, (14) *Lg. P,hra rom bāreerdk*, (15) *Lg. Seenee*, (16) *Lg. P,hee Chai*. (17)

The *Lo-ung maha noopp,ha*, (18) are assistants to the elephant superintendents.

*Lo-ung k,hlang*, is the king's warehouse-keeper. It ought to be a responsible situation, and is no doubt one admitting of considerable speculation.

The *Lg. Thepparaksa* (19) is keeper of the palace storehouses.

*Lo-ung Seeya p,hakdee* (20) is a spear bearer of his majesty, who has nine *Mōōns* under him. *Lg. Thangsoo*, is in the Custom House office. *Lg. Sawat* attends the collection of shipping duties.

(1) P. *Sampatti*. (2) P. *Semachandawimala*. (3) P. *Sudpanita*. (4) P. *Chamanavati*. (5) P. *Parasakheyandriyana*. (6) P. *Dwa*. (7) P. *Wijayasand*. (8) P. *Rāmdavudha*. (9) P. *Sattharavutja*. (10) P. *Wisakhattiya*. (11) P. *Rejja*. (12) P. *Wiradadeva*. (13) P. *Rājacharana*. (14) P. *Taja*. (15) P. *Praromavdriravakkha*. (16) P. *Sat*. (17) *Wijaya*. (18) P. *Mahdauddha*. (19) P. *Dibbarakkha*. (20) P. *Seyyat watti*.

*Lo-ung Ramdech* (¹) was one of three commissioners deputed by the *P,hraya of Ligor* to confer with the envoy from Penang, when he was sent into that country.\*

*Lo-ung mé chaau*, is the chief housekeeper in the Palace. She is aided by *Lg. Aya*, *Lg. Plat*, and *Lg. Rong*. She likewise controls the *P,hra P,hee Lee-ung* or female attendants, and the *Me nom* or nurses.

Siamese ladies of rank are very scrupulous in doing aught which may tend to diminish their charms, and to attain this end sacrifice the earliest maternal affections and cares, children are often suckled for two and three years by nurses, and amongst the lower classes by mothers—and this last fact may account perhaps in some degree for the stationary nature of the population.

The following *Lo-ungs* may be put down although their duties are not clearly defined. *P,hetchaloosen*, (²) *Lg. Sak*, (¹) *Lg. Seet*, (¹) *Lg. Seethee P,hrom*, (²) *Lg. Praseet*, (²) *Lg. Bent,hamat*, (¹) *Lg. P,hon*, *Lg. K,hrang*, *Lg. Det*, *Lg. Reett,han*, *Lg. Chai seena*. (²)

*Awk,kya* or *ūkya* is an honorary title which may be given to governors of provinces and some courtiers. It seems to have fallen much into disuse. It is prefixed occasionally to the titles *P,hra Palat*, *P,hra Yokkabat* or great law officer, *P,hra Satsadee* or the keeper of the rolls, *P,hra Maha T,hai Loang Rabang*.

#### KHOON.

*Respectively of 1600—1400—or 1200 fields.*

The word *Khoon* means beneficent, humane, charitable. and is used in common speech by those who wish to be particularly respectful to a superior, or to endear themselves to an individual. Thus *Chauk,hoon*, “your excellency,” *Phuk,hoon* “my worthy father,” &c.

(¹) *P. Ramateja*.

\* (In 1824.)

(²) *P. Wejjakissena*    (²) *P. Sakha*.    (²) *P. Settha*.    (²) *P. Siddhi Brahme*.  
(²) *P. Pasottha*.    (²) *P. Indha madda*.    (²) *P. Jayasena*.

In the law digests, officers holding the rank of *K,hoon* are noticed as having on many occasions sat on benches in the lowest ranks of judges. On one occasion where a court was composed of nine judges, and which assembled in the *Saan Lo-ung* (the supreme court house) there were five *K,hoon* in this number. They ranked as under—

- |  |   |
|--|---|
| 1st. <i>K,hoon Rat P,haneet Chai.</i> ( <sup>1</sup> ) | 4th. <i>K. Racha Reet t,hanon.</i> ( <sup>4</sup> ) |
| 2d. <i>K. Ayachak.</i> ( <sup>2</sup> )                | 5th. <i>K. T,heppa Aya.</i> ( <sup>5</sup> )        |
| 3d. <i>K. Lo-ang P,hra Kraisee.</i> ( <sup>3</sup> )   |   |

And in an inferior bench of four judges (the *Koon* or reporter not being reckoned) two were *K,hoon*, viz. *P,hetchana t,kep* and *see Sangkōn.*(<sup>6</sup>)

The third and last member of another court was *K,hoon see Rachabat.*(<sup>7</sup>) It would appear from the digests that officers below this rank are not entitled to sit as judges.

*K,hoon Aksūn*(<sup>8</sup>) is an officer attached to the Raja of *Ligor* as a sort of secretary. He was well known in Penang, as he was long the confidential political agent in commission with *Nae nee-um*, of the *Ligor* Governor or *P,hraya*, in his communications with the British Government.

*K,hoon p,heep,hat ph,ok,ha*(<sup>9</sup>) is an officer connected with the gaming farm.

*Khoon nong* is a general title equivalent to dignity.

The governors of provinces give titles to their officers affecting the style of the court, but they are looked down upon by those appointed by the king.

#### THE MOON.

*Of the rank of 1000 fields and down to 600 fields.*

A *Mōōn* if in the army commands a body of men. Officers from the rank of 200 fields upwards of 1000 are the champions of the country—they

(<sup>1</sup>) *P. Ratana penla.* (<sup>2</sup>) *P. Anayd chakha.* (<sup>3</sup>) *P. Protisinha.* (<sup>4</sup>) *P. Rājerid-dhināna.* (<sup>5</sup>) *P. Dibbeanyd.* (<sup>6</sup>) *P. Guna, wijānadeva, virisankara.* (<sup>7</sup>) *P. Gunastir-tjabhata.* (<sup>8</sup>) *P. Guna abkhara.* (<sup>9</sup>) *P. Guna, wibbdyabbdya.*

are the *mōñ p, klaan p, honla men*. Wherever any great enterprize is to be undertaken the *mōñ* must be engaged.

They are tamers of elephants in times of peace, and are special boxers, fencers, and swordsmen. When boxing they wrap cotton tape around their knuckles to preserve them—and not out of regard to the adversary, for the tape or string is soft inside and hard outside. All sorts of advantages are taken, as it is allowable to use the knees and feet. Three rounds only are permitted. The victor receives a gift from the entertainer.

They fence with sword and shield, but the former is for the prevention of wounds, generally a wooden one. A band plays sprightly airs during the exhibition. Single stick is also a favorite game.

They fence occasionally with a sword in each hand, that one in the left hand serving chiefly for defence.

The sword is nearly of the same construction as the Burman one. The handle is without a guard, and so long that it serves to fend off a blow.

The *Cha-mōñ wai warrauat*, has charge of the guards or pages—and under him are the *C. Mn. Sau rak*, *C. Mn. Sec sarap, het*, and *C. Mn. Samōñ chai*.

The following bear spears when the king goes abroad in state, and are of higher rank than the *Mōñ*.

<i>C. M. Theepp, ha raksu.</i> (¹)	<i>C. M. Racha han.</i> (²)
<i>C. M. Chau t, han.</i>	<i>C. M. Sa t, han montree.</i> (³)
<i>C. M. Chau p, hosa.</i>	<i>C. M. T, heepp, hasenu.</i> (⁴)
<i>C. M. Racha mat.</i> (⁵)	<i>C. M. Samoo p, heeman.</i> (⁶)

Men of these ranks are sent as special messengers and agents to distant provinces on affairs of consequence.

(¹) *P. Dibbarakkha.* (²) *P. Rājamachcha.* (³) *P. Rājahanu.* (⁴) *P. Chhad-dantamantini.* (⁵) *P. Dibbutanu.* (⁶) *P. Samovimala.*

## P, HAN.

500 fields, and downwards to 200 fields. *P,han T,hanai*, inferior officers.

The *P,han* in the army command 1000 men—they are addressed by their own names.

## THE NAE.

*Nai* signifies "officers," and is joined to other names and titles, therefore it is difficult to assign to them here their proper place. *Nae seep* is a commander of 10, *Nāe rāe* of 100, *Nāe p,han* of 1000. *Mōōn*, commander of 10,000.

The following seem to be of a rank varying from that of 200 fields to 10.

*Nae chang wang*, a court officer, attends in the palace. He commands the *Nae wen* and *P,alat wen*. } Their rank is superior to the *Nae* although classed with them.

*Nae ying.*  
*Nae yo-at.*  
*Nae ko-at.*  
*Nae knan.* } Petty officers of the palace.

The *Chang wang* has charge of the king's boats. The forecastle is commanded by a *P,han hoa*, the stem by a *P,han Thuai*. The rowers or *Seep,hai*, are seated on benches, their feet reaching the hold or lower deck. They sing the *He roo-ā*, or boat song, keeping time with their oars.

*Nae Samoo banchi*, head clerk of the palace.

*Nae sarat,hee*, master of the equipages.

*Nae Saneet*—*Nae Sane*—*Nae Yam*, keepers of the horologe and head watchmen. They also command the *Mahat lek* or pages. These last are sons of men in office, and are eligible like the pages of the Sultan of the Sublime Porte, when grown up, to high situations, as has been before observed in noticing the *P,kraya*, or Governor of *Ligor*, who was one. There are four *Nae Yams*.

The word *Chau* is a term also of very general application. It may be rendered by Sir, Mr. The word *Nang* is used when the person spoken to,

or of, is a female. It may be thus exemplified in conjunction. It will hence appear that the Siamese language does not contain any exclusively and distinctly *feminine* appellatives. They must place *nang*—lady—woman—before to distinguish the gender of a name.

<i>Chau</i> or <i>nang</i> —	<i>Boon see.</i>	<i>Chau</i> or <i>nang</i>	<i>Thōng.</i>
Ditto	Ditto <i>Boon maak.</i>	Ditto	Ditto <i>Ngoon.</i>
Ditto	Ditto <i>Boon k,hon.</i>	Ditto	Ditto <i>Naak.</i>
Ditto	Ditto <i>Noo.</i>	Ditto	Ditto <i>Keō.</i>
Ditto	Ditto <i>Chan.</i>	Ditto	Ditto <i>Do-ung.</i>

are all and each names of men and women in Siam.

*Chau Krom*, an officer of rank next to the *Palat Krom*.

*Chau Mao-ung*—a governor, ruler—but not in his own right.

*Chau Khā*, your slave!

*Chau K,hoon*, my lord! your excellency.

*Chau nooe*, “the young gentleman,” is the title given to the son of the *P,raya of Ligor*, who visited me when envoy as before noticed from Penang.

*P,horang*, retired governors.

*T,haaro yots-amon,thi yeen*, lady governess of the Palace.

*T,hādu doots-ddā p,heerom*, (‘) may be interpreted chief duenna; eunuchs are not here in fashion.

The duennas are very severely punished if they betray the trust reposed in them.

*T,hādu Warachan wacha*; (‘) and *T,haan T,heppak,dee wacha*, (‘) are ladies of the queen’s bedchamber. Under them are the *Chaa* and *K,hon*, the upper and under waiting women. The *Nangsaau Chui* are maid servants.

(‘) *P. Thāvara, doodditvama.* (‘) *P. Thāvara, warachanda wācha.* (‘) *P. Thāvara, doopahattwācha.*

There are no men servants in the interior of the palace.

The lady of the king's wardrobe is *T,haan P,hoosu mala*. (1)

Male children are admitted to the palace.

#### OATHS.

The oath of fidelity which is administered to Siamese officers, whether civil or military, does not differ materially from that administered to a witness in a court of law. Both are little better than imprecations for evil of every description to happen to the perjured and the unfaithful public servant.

The mode and terms in which evidence are sworn will be described under the head of oaths in my "account of Straits cultivation and accompanying notices." It will only therefore be requisite to shew what additions are made in tendering the civil and military oath.

Previous to its being administered, a large jar (*k,han*) full of holy water (*nam p,hee p,hat sachha* (2) or *nam Ongk,haan*) is placed before the party, waxen candles and incense tapers duly lighted and placed in order, flowers of the lotus, and of other plants, are also produced.

The adjurer (*Satthak,hon*) (3) comes forward accompanied by four *P,hraam* (4) or persons if possible of the brahminical tribe—certain warlike weapons are then dipped in the holy water,\* and the person repeats the oath. It begins as before with I, his majesty's devoted slave, &c.

"I ——. slave of *P,hra P,hoot t,hee Chaau* (*Boodd,ha* properly, but here meaning his majesty) *cho rap p,hra Racha p,hra than*, (5) having accepted

(1) P. *Thāvara Rāṣṭramāli*. (2) P. *Wibhāgasachcha*. (3) P. *Saddhāgana*.

(4) P. *Brāhmaṇa*. (5) P. *Sārawirājapathāna*.

\* This form is practised by several Malayan tribes in the *Malacca Peninsula*. It was observed at Perak by the writer while on a mission there—and has been described in the publication above alluded to.

“ the king’s gift do solicit that I may be permitted to take the binding oath  
 “ of allegiance to his sacred majesty in presence of this holy water, and of  
 “ the panoply of war, and further being conscious that I am acting in pre-  
 “ sence of *P,hra P,hoott,hee Chau* or *Boodd,ha*, &c. &c. the words “ prove  
 “ faithful to his majesty” stand in lieu of “ will speak the truth” as in the  
 “ other oath.

“ If I betray *Barommachak\** (†) may his majesty’s weapons of war be  
 “ directed against my bosom—and may the lash of the sky† cut me in two,  
 “ &c. &c.

“ If I shall become a traitor to his majesty *Chau k,haw deng*, *Lord of the*  
 “ *red rice*, or if I shall addict myself to speculation—or if when sent to a  
 “ distant province I shall be guilty of oppressing his majesty’s subjects  
 “ —or of levying unauthorized taxes for my own emolument—or if  
 “ I shall accept of a bribe to deliver my opinion upon any matter at  
 “ legal issue—or if I shall give a false report of the state of the depart-  
 “ ment committed to my charge—whether civil or military as the case  
 “ may be—then may the spirits and *Devottas* of the country, &c. &c.  
 “ and destroy me, &c. &c.

“ If his sacred majesty should take the field then if I shall prove  
 “ a coward or a traitor to him, may the weapons of the enemy reach  
 “ my heart, &c.

“ Should I act with pride and presumption—and ingratitude—and  
 “ prove grinding towards the poor ; or if I should lend my ear to or sanction  
 “ any cabals by which the safety of his majesty and his government can be  
 “ in the least degree affected and injured—or if I should treacherously coun-  
 “ tenance the king’s enemies, then let me suffer death accompanied by the  
 “ severest tortures, &c. &c.”

\* The Possessor of the *Chakra*.

(†) *P. Paramachakka*.

† Lightening.



It is only the officers of the state who are obliged to take this oath. All below the rank of the lowest *officer* are exempted from it—on the supposition perhaps that it would prove a weak barrier to the impulses of fear. They apply to the lower classes the argumentum ad hominem in a manner quite intelligible to them, and quite preservative of their fidelity. The inferior Siamese officers are undoubtedly good servants in so far as zeal to carry their master's orders into effect can make them be so considered. But fear forms undoubtedly a large component part of this zeal—and as their families are generally in the power of government they are thereby restrained from negligence or treason.

*Province Wellesley; revised* }  
*1st January, 1836.* }

---

## VIII.

---

### NOTICES

ON THE

### LIFE OF SHAKYA,

EXTRACTED FROM THE

### TIBETAN AUTHORITIES.

---

BY M. ALEXANDER CSOMA KÖRÖSI.

SICULO-HUNGARIAN OF TRANSYLVANIA.

---

THE two principal works treating of the life of SHĀKYA, are the "*r,gya-ch'kér-rol-pa*" (རྟ་རྒྱལ་འཁོར་ལོ་པ་) Sanscrit: *Lalitavistāra*; and the *Mān-par-Hbyung-va*:" མཎ་པར་མཐུང་བ་. The first is contained in the 1st or 2nd, and the latter in the 27 or 28th volume of the *M,do* class in the *B,kah hgyur*.

Many of the facts or anecdotes of the life of SHĀKYA, that occur in these two works, have been also introduced in the *Dulva* class, especially in the third and fourth volumes. Passages from the same works are likewise to be found in several *Shāstras* relating to the life of SHĀKYA.

According to the authority above cited, the principal acts in the life of SHĀKYA are the following twelve; designated in Tibetan by the term མཎ་པར་མཐུང་བ་: *Mdsad-pa-Bchu-gnyis*, or "the twelve acts (of SHĀKYA.)"

I.—He descended from among the gods.

II.—He entered into the womb.

III.—He was born.

IV.—He displayed all sorts of arts.

V.—He was married, or enjoyed the pleasures of the conjugal state.

VI.—He left his house and took the religious character.

VII.—He performed penances.

VIII.—He overcame the devil, or god of pleasures, (*Kāma Déva.*)

IX.—He arrived at supreme perfection, or became *Buddha*.

X.—He turned the wheel of the law or published his doctrine.

XI.—He was delivered from pain, or died.

XII.—His relics were deposited.

The notices will be made according to these twelve heads, thus :

I.—*He descended from among the gods.*

Before his last incarnation, SHÁKYA resided for a long time in *Galdan* (S. *Tushita*, one of the heavens of the gods) whither he had ascended through his former moral merits, especially through his having been accomplished in the six transcendental virtues ; viz. charity, morality, patience, &c., when KASHYAPA, his predecessor, was about to leave *Galdan*, and to descend to be incarnated for the purpose of becoming a *Buddha*, SHÁKYA was at that time a *Bodhisatwa* of the tenth degree of perfection. He was chosen by KASHYAPA for his Vicegerent in *Tushita*, to be the instructor of the gods, and was also inaugurated by him with his own diadem. As a *Bodhisatwa* under the name of “*Dam-pa-tog-dkar*” (དམ་པ་ཐོག་དཀར་) he remained afterwards in *Tushita* for a long period, or till the time, when men lived only one hundred years. At a certain occasion, when the gods in *Tushita* were exhibiting all sorts of musical entertainments, out of respect for him, he was exhorted by the *Buddhas* of all the corners of the world, to descend from *Tushita*, and to endeavour to become a *Buddha*.

He acquainted the gods with his intention respecting his descent into *Jambu dwipa*. They, knowing that there were at that time many atheistical teachers,\* endeavoured to divert him from his purpose: but in

---

\* See No. 1, of the Extracts in the Appendix, *Dubos* 3rd Vol. leaf 419—478; and 4th Vol. leaf 1—108.

vain. He assured them that he should overcome them all, that his doctrine would be established and flourish in *Jambu dwipa*. And he recommended to the gods, that whoever among them might wish to taste of the food of immortality, he should be incarnated among men, in the same division of the earth.

The gods in *Tushita*, after having agreed on *Bodhisatwa's* descent, consulted about where he should be incarnated, in what country, nation and family. They all agreed that it should be in central or Gangetic India. But with respect to the tribe and family they differed among themselves. Some proposing one, some another from the ruling tribes or family in central India; but some objection was started to each of them. The ruling tribes or families enumerated by them, were residing, at that time, in *Ujjayani*, *Hastinapura* (the *Pāṇḍava* race,) *Mathurā*, *Vaishali* or *Prayāga* (the *Lichabyis*,\*) in *Kaushambhi*, *Rājagriha*; *Shravasti*, in *Kosala*; and the *Badsa Raja*.† Not being able to agree among themselves, they ask *Bodhisatwa* himself (SHĀKYA) where he would be incarnated. He tells them in the house of SHUDHODANA (Tib. *Zas-gtsang*) a king of the Shākya race, residing at *Capilavastu*; on account of the purity and celebrity of his family, he being a descendant of the ancient universal monarchs.

Before leaving *Tushita*, he appoints MAITREYA (Tib. རྒྱལ་བ་ vulg *Cham-ba*) to be his Vicegerent (*sku-tshab*, ལྷ་མོ་) in the same manner as he himself had been appointed by KASHYAPA. MAITREYA is still residing there, and he is the saint who first will become a *Buddha* hereafter.

## II.—*He entered into the womb, or was incarnated.*

There was a consultation again among the gods in what form *Bodhisatwa* should enter into the womb or body of the woman whom he had chosen to become his mother. A young elephant with six adorned trunks, such as has been judged proper in brahmanical works, was preferred. He therefore, leaving *Tushita*, descends, and, in the form of an elephant,

---

\* See No. 2.

† See No. 2.

enters by the right side, into the womb or cavity of the body of MĀYA DEVI\* (Tib. *Lhamo-sgyu-phrul-mā*) the wife of SAUDHODANA. She never felt such a pleasure as at that moment. Next morning she tells the king the dream she had respecting that elephant. The Brahmans and the interpreters of dreams being called by the king, they propound that the queen shall be delivered of a son, who will become either an universal monarch or a *Buddha*. The king greatly rejoicing upon hearing these predictions, orders alms to be distributed, and offerings or sacrifices to be made to the gods for the safety and happy delivery of MĀYA DEVI, and for the prosperity of the child that was to be born: and he himself is very solicitous to do every thing according to her pleasure. The gods render her every service, and all nature is favourably disposed on account of *Bodhisatwa*, or the incarnated saint.

### III.—*He was born.*

MĀYA DEVI† was delivered of *Bodhisatwa* or the child, on the fifteenth day of the 4th moon of the Wood-Rat year; when she was in the garden or grove *Lumbini* whither she had gone with great procession for her recreation. The child (SHĀKYA) came out by her right side, she being in a standing posture, and holding fast the branch of a tree, INDRA, and other gods, assisted her. Soon after his birth, SHĀKYA walked seven paces towards each of the four cardinal points, and uttered the name of each of them, telling what he was about to do with respect to them. Several miracles happened at his birth: for instance the whole world was illuminated with great light or brightness; the earth quaked, or trembled several times; the blind saw, &c. &c.

There were born at the same time with SHĀKYA,‡ the sons of four kings in central or Gangetic India. At *Rājagriha* in *Magadha*; at *Shravasti* in *Kosala*; at *Kaushambi*, and at *Ujjayani* (as *Vimbāsara* or *Shrenika*, *Prasenajit*, &c. &c.)

\* See No. 4.

† See No. 5.

‡ See No. 6.

Likewise, at *Capilavastu*, there were born of the *Kaketriya* tribe 500 male and 500 female children; 500 male and 500 female servants; 500 young elephants, 500 young horses or colts, 500 treasures also opened; all the wishes of SHUDHODANA being thus fulfilled, he gave to his son the name of *Siddhārtha* or "*Sarva Siddhārtha*" (Tib. *Don-grub* or *Don-thams-chad-grub'pa*.)

Seven days after the birth of SHĀKYA, his mother dies, and is born again among the gods, in the *Traya-strimsa* (33) heaven.

From *Lumbini* SHĀKYA is carried with great solemnity to *Capilavastu*, is taken to the temple of a particular god of the Shākyas\* to salute him; but it is the god himself who shows reverence to him. Hence, one of the many names of SHĀKYA, is *Dévata Déva*, Tib. *Lhahi Lha*: god of gods. He is entrusted to GAUTAM† (his aunt), who, together with 32 nurses, takes care of him. On a certain occasion it was found that the strength of SHĀKYA, (when yet a child) equalled that of a thousand elephants.

The Brahmins and other diviners observing the characteristic signs on the body of SHĀKYA, foretell that he shall become an universal monarch, if he remains at home; or a *Buddha*, if he leaves his house and assumes the religious character.

An Hermit or Sage, called NAG-PO (or according to others *Nyon-mongs-med*) admonished by the great illumination of the world, together with his nephew MIS-BYIN (*S. Narada*) goes to *Capilavastu*, to salute the new born child. He has a long conversation with SHUDHODANA, and foretells to him that his son shall not become an universal monarch (*Chakravarti*) as some have foretold of him, but a *Buddha*. He laments that being too old, he cannot reach the time, in which he shall teach his doctrine. He recommends to NARADA to become his disciple.

#### IV.—*He displayed all sorts of arts.*

On a lucky or auspicious day, (according to the observations of the Astrologers) SHUDHODANA intending to send his son (SHĀKYA)‡ unto a

\* See No. 7.

† See No. 8.

‡ See No. 9.

school to learn his letters, ordered the city to be cleansed and decorated; offerings or sacrifices to be made to the gods, and alms to be distributed. But, when brought to the school-master, he shews that, without being instructed, he knows every kind of letter shown by the school-master. And he himself enumerates 64 different alphabets (among which are mentioned those of *Yavana* and *Huna* also; but they are mostly fanciful names) and shews their figures. The Master is astonished at his wisdom, and utters several *slokas* expressive of his praise. Likewise, in Arithmetic and Astronomy, he is more expert than all others. He is acquainted with the art of subduing, or breaking in, an elephant, and with all the 64 mechanical arts, with military weapons and machines. He excels all other young SHAKYAS in the gymnastic exercises; as, in wrestling, leaping, swimming, archery, throwing the discus, &c. He clears the roads from an immense tree that had fallen down.

*V.—He was married or enjoyed the pleasures of the conjugal state.*

Afterwards, when grown up, SHAKYA, being desired by his father to marry, expresses in writing the requisite qualities of a woman, whom he would be willing to take for his wife, if there be found any such. The King orders his Ministers to seek for such a damsel. They find one (S. Gopā; Tib. *Sa-htsho-ma*) the daughter of SHAKYA PE-CHON-CHAN, but he declines to give his daughter except the young Prince be acquainted with the practice of every mechanical art. SHAKYA\* therefore exhibits his skill in all sorts of mechanical arts, and by this means he obtains Gopā, who is described as the model of prudent and virtuous women. He marries afterwards YASHODHARĀ (Tib. *Grags-Hdsin-ma*) and another of the name of Ri-lags-Skyes (Deer-born.) The two first are much celebrated. But it seems that frequently both the names are attributed to the same person. By YASHODHARĀ, SHĀKYA had one son named RAHULA (Tib. *Sgra-Gchan-Hdsin*.)

---

\* See No. 10.

VI.—*He left his house and took the religious character.*

SHÁKYA is stated to have passed 29 years in the court of SHUDHODANA his father, enjoying during that time all worldly pleasures. Afterwards the following circumstances determine him to take the religious character.

Riding in a carriage to the grove for his recreation, he observes at different occasions—an old-man ;—a sick person ;—a corpse, and lastly a man in a religious garb. He talks with his groom about those persons, and turns back at each occasion, and gives himself to meditation, on old age, sickness, death, and on the religious state. He visits a village of the agriculturists, observes their wretched condition, meditates in the shade of a *Jambu* tree. That shade out of respect for him, ceases to change with the progress of the sun. On his way home, many hoarded treasures open and offers themselves to him. He rejects them.

Notwithstanding all the vigilance of his father and of his relations to prevent him from leaving the court, (since according to the predictions regarding him they hope, that he shall become an universal monarch) he finds means for leaving the royal residence. At midnight mounting his horse called the “Praiseworthy” (Tib. *Bsnags-ldan*) he rides for six miles ; then, dismounting, he sends back, by the servant, the horse and all the ornaments he had : and directs him to tell his father and his relations not to be grieved on his departure ; for when he shall have found the supreme wisdom he will return and console them. Upon the servant’s return there was great lamentation in the court of SHUDHODANA.

With his own sword SHÁKYA cuts off the hair of his head ; he then changes his fine linen clothes for a common garment of a dark-red colour, presented by INDRA in disguise of a hunter. He commences his peregrination, and successively goes to *Rājagriha* in *Magadha*. The King VIMBASÁRA or SHRENIKA (in Tib. *Gzugs-chan-snying-po*) having seen him from his palace is much pleased with his manners. Afterwards being informed of him by his domestics, visits him ; has a long conversation with him, and offers him means for living according to his pleasure. He will not



accept of any thing. On the request of the King, he relates that he is of the *Shakya* race that inhabit *Capilavastu* in *Kosala*, on the bank of the *Bhagirathi* river, in the vicinity of the Himalaya. He is of the royal family, the son of *SHUDHODANA* (Tib. *Zas Gtsang*) and that he has renounced the world, and now seeks only to find the supreme wisdom.

VII. — *He performed his penances, mortifying his body or living a rigorous ascetic life.*

Leaving *Rājagriha* he visits afterwards several of the hermits living in the hills. In a short time he becomes acquainted with all their practices and principles. He is not satisfied with them. He tells them that they are mistaken in supposing such practices to be the means of emancipation. Afterwards, he goes to the bank of the *Nairanjana* river,\* and during the course of six years performs his penances, subjecting himself to great austerities and privation of food, and giving himself to continual meditation. Three characteristic signs formerly unknown, now appear on his body. Perceiving afterwards privation of food† to be dangerous to his mental faculties, he is resolved to make use of necessary food for his sustenance. He bathes or washes himself in the *Nairanjana* river. On the bank a branch of the *Arjuna* tree, bows down to help him out of the river. He refreshes himself with a refined milk-soup presented to him by two maids.‡ His five attendants desert him now,§ saying among themselves—“such a glutton and such a loose man as *Gautama* is now, never can arrive “at the supreme wisdom” (or never can become a *Buddha*.) They go to *Vārānasi*, and in a grove near that city, continue to live an ascetic life.

VIII.—*He overcame the devil or the god of pleasures (Kāma Deva.)*

After having bathed in the *Nairanjana* river, and refreshed himself with food, *SHĀKYA* recovers his strength, and purposes to visit the holy spot (called in Sanscrit *Bodhimanda*; Tib. *Chang-chub anying-po*, or Sans. *Vajrāsana* Tib. *Dorjedán*) the place where now *Gaya* is. He therefore

---

\* See No. 11.

† See No. 13.

‡ See No. 12.

§ See No. 14.

proceeds to that place, sits upon a couch of grass, gives himself to earnest meditation, overcomes all the hosts of the devil, or triumphs over all the temptations of *Kāma Deva*.\*

IX.—*He arrived at the supreme perfection or became Buddha.*

Remaining fixed in his meditation at last he arrives at the supreme wisdom, or he becomes *Buddha*. After having arrived at the supreme perfection, the gods from the several heavens† successively present him their offerings, adore him, and in appropriate verses sing praises to him, concerning his excellent qualities, and his great acts in overcoming the devil. For seven weeks he remains at *Gaya*, and perfected is for his great purpose.

GAGON and YANG-PO, two merchants, entertain him with a dinner, and hear his instruction. They are so firm in their faith that they are said by SHAKYA to become *Bodhisatwas*. The four great kings of the (fabulous) *Rirab* (S. *Meru*) offer him each a begging plate. He, being somewhat ill-disposed, the devil advises him to die; but, being presented by INDRA with a fruit of the *Jambu* tree, he recovers. He is defended by the *Nāgas* against the injuries of bad weather with their expanded or hooded necks.

X.—*He turned the wheel of the law, or published his doctrine.*

After having found the supreme wisdom, SHĀKYA, thinking that men cannot understand his profound doctrine, refuses to instruct them except he be solicited by BRAHMA, and other gods to do so. They appear; and on their request he commences to teach his doctrine.‡ He reflects to whom he should first communicate his principles. Several of them whom he judged fit to understand him, are dead. He proceeds to *Varānasi*§ five persons, formerly his attendants, being now convinced of his having found the supreme wisdom, pay homage to him and become his disciples. Their names, Sanscrit and Tibetan, are as follows:—

- 1.—AJNYĀNA KONDINYA: *Kun-shes-kondinya*. 2.—ASYAJIT: *rTa-thul*.
- 3.—PĀSHWA: *rLangs-pa*. 4.—MAHĀ NĀMA: *Ming-ch'hen*. 5.—BHADRIKA:

\* See No. 15.

† See No. 16.

‡ See No. 17.

§ See No. 18.

*Byang-po* SHAKYA instructs them in his doctrine:\* explains the four excellent truths, as they are styled (Tib. *Hphags-pahi-Bden-pa-Bzhi.*)

- 1.—There is sorrow or misery in life.
- 2.—It will be so with every birth
- 3.—But it may be stopped.
- 4.—The way or mode of making an end to all miseries.

Five other persons likewise become his disciples: as also many others follow him. On his way to *Rājagriha*, at once 60 persons take the religious character, and follow him. The King of *Magadha*, VIMBASĀRA (Tib. *Gyugs-chan-snying-po*) invites him to *Rājagriha*,† and offers him a *Vihara* (Tib. *Gtsug lag-khang*) called after the name of a bird, *Kalantaka*. SHARIPUTRA and MONGALYANA, (afterwards styled a part of his principal disciples enter into his religious order. KĀTYĀYANA becomes his disciple, and is sent afterwards by SHAKYA to *Ujjayana* to convert the king and his people. He there meets with great success.

A rich householder (Tib. *K'hyim Bdag*) at *Shravasti* in *Kosala*, having adopted Buddhism, makes a religious establishment with several large buildings, in a grove called the Prince's grove (S. *Jetavanam*; Tib. *rgyal-bu-rgyal-byed-kyi-ts'nat*) He invites thither SHAKYA, and offers him and his disciples the buildings for their residence. SHAKYA passes 23 years: there and the greatest part of the *Sutras* was delivered or propounded by him at this place, or as generally is stated, at *Shravasti* (Tib. *Mnyen yod.*)

PRASENAJIT (Tib. *Gsal-rgyal*) the King of *Kosala*, residing at *Shravasti*, adopts Buddhism. There are several stories of him, both in the *Dulva* and the *Do* class.

SHUDHODANA, the father of SHAKYA, successively sends eight messengers to invite him to *Capilarastu*. They all remain with SHAKYA and take the religious character. At last he sends CHARKA, one of his Ministers. He also takes the religious character, but he returns and brings intelligence to

---

\* See No. 19.    † See No. 20.

the King respecting SHĀKYA's intention to visit him. He orders therefore the *Nyagrodha* convent (S. *Vihara*: Tib. *Gtsug-lag-khang*) to be built, near *Capilavastu*.

After an absence of 12 years SHĀKYA visits his father. Several miracles are displayed on the occasion of the meeting of the father and of the son. There are told several stories of how the Shakyas adopted the *Bauddha* faith,\* and how they, mostly, took the religious character.

Both in the *Dulva* and in the *Do* class, there are many stories concerning SHĀKYA's peregrination; and how several individuals either singly or in company turn *Budanists*: but, it seems, many of the stories are fanciful. The scene of the principal transactions in the life of SHĀKYA, is generally, in Central or Gangetic India, or the countries from *Mathura*, *Ujjayana*, *Vaishali* or *Prayāga* (*Allahabad*) down to *Kāma Rupa*, in Assam; and from the *Vindhya* mountains to *Capilavastu* in *Rohilkhand*.

The two Kings of *Panchola*, on the Northern and Southern side of the Ganges, are reconciled by SHĀKYA, and are stated to have adopted *Buddhism*. The King of the Northern *Panchola* becomes an Arhan, and that of Southern *Panchola* is foretold by SHĀKYA to become a *Bodhisatwa* of the first rank.

On a certain occasion SHĀKYA sends the half of his sitting couch or pillow to *Hod-srung-ch'hen-po* (S. MAHAKASHYAPA) one of his principal disciples, to sit on with him, by which act he tacitly appoints him his successor, as an Hierarch after his death.

XI.—*He was delivered from pain or he died.*

The death of SHĀKYA, as generally stated in the Tibetan books, happened in Assam, near the City of *Kusha* (Tib. *Sa-chan* or *Sachok*) or *Cāma Rupa*, under a pair of *Sāl* trees.

This event is told at large in the 3th (or *Nya*) volume of the *Do* class in the *Kahgyur*. As also, in two other volumes following the

---

\* See No. 21.

*Do* class, titled *Mahāparinirvanam* (Tib. *Yongs-su—Mnya-nan-las-Hdas-pa-ch'i-hen-po*) the “great final deliverance from pain.”

All animal beings, admonished by a mighty voice of the approaching death of SHAKYA, haste to present him their last offerings, to ask him about the doubts they had on some articles of his doctrine, and to hear his instructions thereupon. The substance of his doctrine is repeated in these volumes, with respect to some metaphysical subtleties. There are many discussions on the nature or essence and the qualities of *Taihagata* or *Buddha* (God), as also on that of the human soul. On the state of being under bondage and liberated. On the means of obtaining final emancipation. On the six transcendental virtues, especially on charity. On casual concatenation, and on several other articles.

Previous to his death, SHAKYA tells how anciently the universal monarchs were used to be burnt, and orders his disciples to do the same with his body. Accordingly, after having washed the corpse several times with all sorts of scented or perfumed water, they put it into an iron chest, fill it with sweet scented seed-oil, and keep it so for seven days, then taking out the body, they envelope it first with soft cotton, and wrap it up afterwards in several (five hundred) whole pieces of cotton cloth; then they replace the body again in the chest, fill it with sweet scented seed-oil, and after having kept so for seven days, they burn it with sandal and other precious sweet-scented woods.

#### XII.—*His relics were deposited.*

The corpse being burnt in the above manner, they gather together the ashes. There are found 8 measures (of *Vré* or Sans. *Drona*) of them. They are put in 8 urns. These 8 precious vessels being placed upon 8 richly adorned stately seats or thrones, sacrifices and adorations are offered up to them during several days, after which they are deposited in a magnificent pyramidal building (*S. Chaitya*; Tib. *Mch'hod-rten*; vulg. *Chorten*) in the City of *Kusha* or *Kāma Rupa*.

The princes in central India, among whom SHÁKYA had lived, hearing of his death, and being desirous of obtaining his holy relics, some of them go themselves, others send their men to take a portion of them. The people of *Kusha* permit them to visit the Chaitya, and to pay their respects to the holy relics, but they refuse to give them any share of those remains.\*

After the death of SHÁKYA his doctrine was first compiled by his principal disciples: KÁSHYAPA (Tib. *Hod-srung*) who succeeded him in the Hierarchy, compiled the *Prajnyápiramitá* class (Tib. *Sher-chin*) or the metaphysical works. ANANDA (Tib. *Kun-gávo*) the *Sutras*, or the *Do* class. And UPÁLI, (Tib. *Nye-var-khor*) the *Vinaya* or *Dulva*. These compilations were called *Tripitakáh* (Tib. *Sde-nod-sum*; the three vessels or repositories.) And also *Prabachana* (Tib. *Lung-rap*) chief precept. All these works are now too voluminous. The extent and contents of them show evidently that they are the works of several successive ages although they are referred all to SHÁKYA. One hundred and ten years after the first compilation, there was made a second in the time of ASOKA, a celebrated King, who resided at *Pataliputra*. A third compilation was made again in the time of KANISHKA, a celebrated King in the North of India, after there had been elapsed more than four hundred years from the death of SHÁKYA. The *Buddhists* were divided about that time into 18 sects, under four principal divisions, as followers of SHÁKYA's 4 disciples, viz. RAHULA, UPALI, KÁSHYAPA, and KÁTYÁYANA.

The Sanscrit and Tibetan Names of the Masters, Divisions, and Sub-divisions extracted from the Vocabulary, in the *Stan-gyur*, are as follows, Vid. བཤམ་ འཕྲུལ་, མཛོ་, མོ།

---

\* It is somewhere stated in the Tib. books that these relics were divided and deposited at eight different places, but I cannot cite the vol. in which it is stated. See note on the Death of SHÁKYA.

MASTERS.	DIVISIONS.	SUB-DIVISIONS.	
RAHULA, or Tib. <i>Sgra-Gchan-</i> <i>Hdsin.</i>	1. <i>Ārya Sarvāstivā-</i> <i>dāh.</i> Tib. <i>Hphags-pa-</i> <i>thams-chad-yod-</i> <i>par-smra-va.</i>	a. <i>Mūlasarvāstivādāh.</i> b. <i>Kāśhyapriyāh.</i> c. <i>Mahisāsakāh.</i> d. <i>Dherma guptāh.</i> e. <i>Bakushrutiyāh.</i> f. <i>Tamrashātīyah.</i> g. <i>Vibhājya Vādināh.</i>	Tib. <i>Gzhi thams-chad-</i> <i>yod-par-smra-vahi-sdē.</i> <i>Hlod-srungs-pahi-sdē.</i> <i>Sa-ston-sdē.</i> <i>Ch'hos-srung-sdē.</i> <i>Mang-du-thos-pahi-sdē.</i> <i>Gos-dmar-sdē.</i> <i>Rnam-par-phyg-ste-</i> <i>smra-vahi-sdē.</i>
UPĀLI, or Tib. <i>Nyē-var-Hkhor.</i>	2. <i>Ārya Sammatīyāh.</i> <i>Hphags-pa-kun-</i> <i>gyis-Bkur-va.</i>	a. <i>Kaurakullakāh.</i> b. <i>Avantakāh.</i> c. <i>Vatsiputriyāh.</i>	Tib. <i>Sar-Hgrog-skyi-sdē.</i> <i>Sryng-va-pahi-sdē.</i> <i>Gnas-ma-buhi-sdē.</i>
KĀSHYAPA, or Tib. <i>Hlod-srung.</i>	3. <i>Maha Sanghikāh.</i> <i>Dge-Hdun-phal-</i> <i>ch,ken-pa.</i>	a. <i>Purva Sailāh.</i> b. <i>Avasta Sailāh.</i> c. <i>Hīnavahāh.</i> d. <i>Lokottala Vādināh.</i> e. <i>Prajnyāpti Vādināh.</i>	Tib. <i>Shur-gyi-ri-vahi-sdē.</i> <i>Nub kyi-ri-vahi-sdē.</i> <i>Gang-ri-pahi-sdē.</i> <i>Hjig-rten-Hdas-</i> <i>smrah-sdē.</i> <i>Blugs-par-smra-vahi-sdē</i>
KĀTYĀYANA, or Tib. <i>Kātyāh-bu.</i>	4. <i>Ārya Sthāvirāh.</i> <i>Hphags-pa-Gnas</i>  <i>Brtan-pa.</i>	a. <i>Maha Vihara Vapi-</i> <i>nah.</i> b. <i>Jeta Vanīyāh.</i> c. <i>Abhaya giri vāsināh.</i>	Tib. <i>Gtsug-log-khang.ch'hen</i> <i>Gnas-sdē.</i> <i>Rgyal-byed-ts'hal Gnas-</i> <i>pahi-sdē.</i> <i>Hjigs-med-ri-Gnas-sdē.</i>

## NOTES AND REFERENCES.

Note 1.—*Atheistical teachers.*—This name རྩོམ་པ་མེད་ or རྩོམ་པ་ལྔ་ in Sanscrit *Tirthika*, by the Tibetans, is applied to the Hindus in general. At the first beginning of *Buddhism* in Central India, it was applied to those Sophistical teachers that opposed *Buddhism*. There are mentioned six principal teachers of them, in the Sanscrit and Tibetan Vocabulary; viz.

1.—*Purna Kāshyapa.* རྩོམ་པ་ལྔ་པ་མེད་པའི་ཕྱེད་

2.—*Maskari Goshdiputra.* རྩོམ་པ་ལྔ་པ་མེད་པའི་ཕྱེད་པའི་ཕྱེད་

3.—*Sanjayi Vairahiputra*. ལྷ་ཐེང་མི་བྱ་ཡང་དམ་ཆུལ་པ་རམ་

4.—*Ajita Keshakambalah*. མེ་ཡམ་ལྷོ་ལ་པ་རམ་

5.—*Akuda Katyayana*. ལ་ཐུའི་བྱ་ལྷོ་པ་རམ་

6.—*Nirgrantha Jayātsi*. བཤེར་བྱ་པ་ལྷོ་པ་རམ་

Their gross atheistical principles or tenets (according to the representations of the *Buddhists*) may be seen in the first volume of the *Dulva* class of the *Kah-gyur*, from leaf 33-40, told by themselves, on the request of SHĀRIPUTRA and MONGOLYANA (afterwards SHĀKYA's two principal disciples.)

In general, according to the *Kah-gyur* and *Stan-gyur* and all Tibetan authorities, among the several Hindu systems the *Tirthikas* are those that are most extravagant in their tenets and practices, and that have been always the greatest antagonists of the *Buddhists*.

The above mentioned six teachers resided mostly at *Rājagriha* and *Shrāvastī*. They had frequent contests with the disciples of GAUTAMA, by whom, at last, they were entirely defeated at *Shrāvastī*, and afterwards they dispersed in the Mountains near the Himalaya.

They were surpassed by GAUTAMA, especially in the performance of miracles.

2. *Vidāha* or *Bidāha*, རྩལ་འཕགས་ tall body, or one with a tall body, is a family name; as also, it is the name of the fabulous great continent to the East from the *Rirap* or *Merv*. *Lus-p'hags-rigs*, signifies one of the *Vileha* tribe or family.

Note 2.—The name of *Litsabyi* ལི་ཤི་ཡི་ or *Licharyi*, is applied to a race or tribe of men, whose principal city is stated to have been at *Vaishālī* ཡེངས་ལ་རམ་ *Prayāga*, or the modern Allahabad. They are frequently mentioned in the *Ka-gyur* and *Stan-gyur*, and are described as rich and very splendid in their equipage and furniture.

Tibetan writers derive their first king ལྷ་མཁྱི་ཁྲི་པ་མཆོག་པོ་ NYĀ-KHRI-TSĀN-PO, (about 250 years before Jesus Christ) from the *Litsabyis*; stating that there have been three kinds or tribes of the *Shākya*; as 1. *Shākya Chhen-po*, 2. *Shākya Litsabyi*, and 3. *Shākya Rikhiot-pu* (living in the mountains); and that *Nyakhri-tsanpo* was of the *Shākya Litsabyi* tribe, who, being expelled took refuge in Tibet.

Note 3.—The name and residence of this prince are thus expressed. UDAYANA VADSA *rāja*, the son of SHATANIKA at *Kaushambi*.

Note 4.—I do not find any mention in the Tibetan books made of *Māya Dēvi*'s virginity, upon which the Mongol accounts lay so much stress.

Note 5.—SHĀKYA's birth day is differently stated in different authors. The birth day of the *Shing-byi* or *Wood-rat* year, is the 58th year of the Cycle of sixty years. The *Mouton terrestre*, or *Sa-lug*, is the 53d ditto. The *Dragon de feu*, or *Mé-bruk*, is the 50th of ditto. The *Fer-singe*, *Chaks-spré*, is the 54th year of the Cycle of 60 years.





*Note 11.*—The *Nairanjana* river must have been not far from *Gaya*, since it is stated that *Bodhisatwa* (SHĀKYA) went on foot to that river, and being much pleased with the situation of an inhabited place or village, called རྩེ་ཐུང་ལྔ་ (abounding in tanks or ponds) having a turfy or grassy ground, and many shady or bushy trees, he remained there for six years devoted entirely to meditation, and using very little food.

*Note 12.*—Some Tibetan writers say that his five first disciples were sent to SHĀKYA from *Capila*, by his father and grandfather (on the mother's side) to attend on him. But in the *kha* vol. of the *Do* class of the *Ka-gyur*, leaf 180, it is stated that he had found them at *Rijagriha*, as the disciples of a certain teacher (ལྷ་མོ་ལྷོ་ཅན་ v. *lak-shot*) whom he had visited, to learn his metaphysical theory. SHĀKYA having perceived in a short time his whole system, these five persons, admiring his great talents, and supposing that he would soon arrive at the supreme perfection, and that they would have then an opportunity to be instructed by him, when he left *Rijagriha* to live an ascetic life, accompanied him, and remained afterwards with him, until he gave up his abstinence from food.

*Note 13.*—SHĀKYA's mortifications differed from those of other penitents, in as much as others mortified only their bodies, by subjecting themselves to several sorts of rigid practices, without exercising their understanding. SHĀKYA abstained from food, and exposed himself to the vicissitudes of weather in order that he might keep in subjection his body during the exercise of his mental faculties in his meditations. (མཁོ་ལྷོ་ཅན་ leaf 194.) SHĀKYA declares to the *Gelongs*, out of his own experience, that the mortifying of one's body, as some ascetics do, is not the right way to obtain thereby perfection or emancipation. But that it is only by the right application of one's understanding to meditation and reflection, that one may be freed from the sorrows of birth, sickness, old age and death in a future life.

*Note 14.*—These maidens are differently spoken of in different places. In one place it is said that they were the daughters of a headman of the village in the vicinity of which SHĀKYA lived. In another place it is said that he was presented with a refined and honeyed milk soup by a maiden of that village, and that her name was རྩེ་ཐུང་ལྔ་ “Well-born.” There are mentioned ten other maidens of the neighbourhood, who visited frequently SHĀKYA, and prepared his victuals after he has commenced to take food regularly.

*Note 15.*—With respect to SHĀKYA's temptations by the Devil: མཁོ་ལྷོ་ཅན་ leaf 192-194 : SHĀKYA tells to his *Gelongs* that, during the six years of his ascetic life, he was continually followed by the Devil or Satan (S. *Māra*, Tib. བར་ལྷ་ *Dutt*, or *K.ma*, the god of pleasures. He is called also ལྷོ་ལྷོ་ལྷོ་ the lord of death; and his host ལྷོ་ལྷོ་ལྷོ་ the troops of the lord of death) who sought every opportunity of seducing him, but that he never could succeed;

although he used a very sweet language, and employed every means to persuade him to enjoy worldly pleasures, and to renounce his abstinence, since it is difficult to subdue entirely one's mind or passions. Satan thus said to him: "give alms, offer sacrifices of burnt offerings; by these means you shall acquire great moral merits. But to what purpose is abstinence?"

*Bodhisatwa* (SHĀKYA) said to him: "I must soon triumph over thee Satan: thy first troop is wish or desire;—the second is displeasure;—the third is formed of hunger and thirst;—in the fourth stand passions or lust;—in the fifth dulness and sleep;—in the sixth fear or dread;—the seventh is thy scruple or doubt;—the eighth are anger and hypocrisy. Those that seek only for profit or gain, for praise (bestowed in verse), honour, (ill got) renown; men praising themselves, blaming others. These are the troops that belong to the army of the black Devil."

He said farther to the Devil: "To such Priests and Brahmans, who have subdued their passions, who possess self-presence, who apply well their understanding, and do every thing conscientiously, what canst thou do? Ill-minded!"

After having said thus, the Devil vanished much dejected, on account of his ill success.

But *Bodhisatwa* (SHĀKYA'S) final victory over the Devil (or the troops of *Kāma Deva*) was under the holy tree (ཅང་ཅུ་པ་ཤིང་ *Changchubshing*; *ficus Indica*) sitting on the spot of the essence of holy wisdom (ཅང་ཅུ་པ་མཛོད་པོ་ *Changchub snyingpo*, called also *Twijedan* རྡོ་རྒྱུད་པ་ Sans. *Vajrasana*, the diamond seat,) at or in the neighbourhood of the modern *Gaya*, in south Behar.

SHĀKYA after having recovered his strength, leaving the *Nairanjana* river, visited that spot with the intention to become *Buddha*, as his predecessors had done. He sat down there under the holy tree, or a seat of grass, with the resolution or vow, not to rise from that seat, till he had found the supreme wisdom. The Devil seeing, that, should he become *Buddha*, all animal beings instructed by him, will grow judicious and wise, and then they will not obey his commands or orders, endeavours by all means to thwart his object. But all his efforts are in vain. *Bodhisatwa* cannot be overpowered—SHĀKYA, after being victorious over all the assaults of the Devil, passes through several degrees of deep meditation and ecstasies, and at last, about day break, arrives at the supreme wisdom (in the 36th year of his age.)

In the 21st chapter of the "*Gyi-cher-solpa*," Sans. "*Ālita Viśtra*," there is a long description, both in prose and verse, how the Devil (S. *Māra*, Tib. བར་པ་ *dar*, or the *Ishwara* of the *Cāmadhatu*) was informed of *Bodhisatwa's* approaching exaltation. Of his (the Devil's) thirty-two inauspicious dreams—of his hosts—of the monstrous and horrible forms of the fighting angels—of the several kinds of their weapons—of the manner of their fighting—of the desertion of KĀMA by several gods—of the dissensions of his sons—of the two parties: the white and the black, standing on the right and left sides of KĀMA. Those of the first party under

KĀRTIKEYA, their leader, stand for *Bodhisatwa*, and endeavour to dissuade their father (or *Kāma*) from attacking that saint, since he cannot be overpowered. These on the left side remain with KĀMA, and exhort him to fight, since it is impossible not to conquer with such troops. On both sides, there are uttered, alternately, by different individuals, many ingenious verses:—KĀMA being defeated with all his troops, sends his daughters to endeavour, by their charms and female craft, to seduce *Bodhisatwa*. But all is vain.

Hymns or Praises of *Tathāgata* (SHAKYA) are uttered by the gods of several heavens successively, commencing with the gods of the highest heaven, down to the gods that dwell on the surface of the earth.

མདྲ་ཁ 259. The gods of བཀའ་མཚན་ (the pure or holy mansion) after having circumambulated *Tathāgata*, sitting at *Bodhimānda*, (the holy essence) and having caused a shower of divine sandal powder, thus praised him, in verse.

“There has arisen the Illuminator of the World—The World’s Protector—the Maker of light, who gives eyes to the world that has grown blind, to cast away the burdens of sin. Thou hast been victorious in the battle. Thy intention is accomplished by thy moral excellence. All thy virtues are perfect. Thou shalt now satisfy men with good things.

“*Gautama* is without sin. He is out of the mire. He stands on dry ground. He will save other animal beings also that are carried off by the mighty stream.

“Great Genius! thou art eminent; in all the three worlds there is none like thee. To this world sleeping for a long time, immersed in thick darkness, cause thou the light of understanding to arise.

“The living world has long been suffering the disease of corruption. The prince of physicians is come to cure them of all their diseases. Protector of the world! By thy appearance, all the mansions of distress shall be made empty. Henceforth, both gods and men shall enjoy happiness. None of those who came to see thee, the chief and the best of men, shall for a thousand ages (*Kulpas*) go to hell (or see the place of damnation.) They who, hearing thy instruction grow wise and sound, shall not be afraid at the destruction of the body. They having cut off the bonds of distress, and being entirely freed from all further incumbrance, shall find the fruit of the greatest virtue (or enjoy the greatest happiness.) These are the persons on whom alms may be bestowed, and that may receive them. Great shall be the reward of such alms—they shall contribute to their (the *Mercers*) final deliverance from pain.”

Leaf 200. SHAKYA addressing the priests, says: *Gelong*!

The gods from the བཀའ་མཚན་ *Ne,tsang* heaven, after having thus praised *Tathāgata*, saluted him, by putting their hands together, and then sat aside.

2. Then came the gods from the རྩ་ལྷ་ལྷ་ཨཱམྱ་ཨཱམྱ་ *Hotmal* (S. *Abhisvara*), Heaven, and after having presented their several offerings, and having their circumambulated *Tathâgata*, thus praised him.

"Reverence be to thee, Oh Muni! whose mind is profound, whose instruction is very pleasing. Thou art the prince of Munis. Thy instruction is sweet (or pleasing) like the melody of the daughter of BRAHMA. Thou hast found the highest degree of perfection. Thou art the most Holy. Thou art our shelter, our refuge and our aid. Thou, with a loving kindness, are the Protector of the world. Thou art the best physician that takest away every pain and curest all diseases. Thou art the maker of light. Lord! do thou assuage the afflictions of both gods and men, by pouring on them a shower of the food of immortality. Thou art immovable, firm, fixed like *Rirap*, (*Mera*, or *Olympus*) or the sceptre in the hand of INDRA. Thou art constant in thy vow or resolution. Thou, possessing all good qualities are like the Moon, &c. &c.

3. Leaf 260. Then came the gods from རྩ་ལྷ་ལྷ་ཨཱམྱ་ཨཱམྱ་ the Heaven of BRAHMA, and said—

"To thee, whose virtue is immaculate, whose understanding is clear and brilliant, who hast all the 32 sacred characteristic signs, who possesseth a good memory, discerning understanding, and foreknowledge, and who art indefatigable; reverence be to thee, we adore thee falling down with our heads at thy feet.

"To thee who art clean or pure from the taints of sin, who art immaculate, spotless; who art celebrated in all the three worlds; who hast found the three kinds of science, who givest an eye to know the three degrees of true emancipation. Reverence be to thee.

"To thee, who with a tranquil mind, clearest up the troubles of evil times, who instructest with a loving kindness all moving beings in their destination, reverence be to thee.

"Muni! whose heart is at rest, who delightest much in explaining every doubt, who hast undergone rigorous suffering on account of moving beings, thy intention is pure, thy practices are perfect. Teacher of the four Truths! Rejoicer in emancipation! who, being liberated, desirest to set free others also, reverence be to thee.

"The powerful and industrious *Kâma* (འཛོལ་མ་ S. *Mâra*) coming to thee, when thou overcomest him by thy understanding, diligence, and mildness, thou hast found at that time the supreme standard of immortality. Reverence be to thee who hast overcome the host of deceit."

4. Leaf 261. རྩ་ལྷ་ལྷ་ཨཱམྱ་ཨཱམྱ་ Then came the white party from among the sons of *Kâma*, or the good angels that favoured *Bodhisatwa* (SHÁKYA) and said—

"O Mighty one! who by thy great power, without moving thyself or standing up, and without even uttering a single word, hast defeated in a moment our strong, fierce and dread fu,

host, O most perfect Muni! to whom all the three worlds pay homage with sacrifices; reverence be to thee.

"The innumerable troops of *Kāma*, that surrounded the *Chang-chab shing* (*ficus Indica*) the prince of all trees, were unable to disturb thee—(or not could remove thee.)

"Now, sitting under this tree, after having suffered innumerable hardships thou appearest this-day most beautiful.

"Since during the course of thy *Chang-chab* life (holy life) thou hast parted from thy dearest wife, child, servants; as also thy gardens, towns, countries, kingdoms, thy head, eyes, tongue, feet, &c. to-day thou appearest most beautiful.

"Thou hast now obtained thy wish, as thou hast desired to become a *Buddha*, that thou mightest save, in a vessel of true religion (or faith) those that have been carried off into the ocean of distress. Thy wish is fulfilled. Now they will be saved by thee.

"Chief of men! Giver of eyes to the world! We all rejoice in thy moral merits and final happiness, and pray that we ourselves, after being accomplished in perfection, such as all the *Buddhas* have praised, and having triumphed over the hosts of desire, may arrive at omniscience and final beatitude.

5. Leaf 262. Then came the gods of འཕྲུལ་དཔང་ཐུང་ཐུ་ལྷོ་འོ་ཐུ་མཐོ་མ and said :

"Thy instruction is without fault. It is exempt from all confusion. It is free from the principles of darkness and contains the precepts of immortality. It is worthy to be revered both in heaven and on earth. Reverence be to thee possessed of such a brilliant discriminating understanding. Do thou make glad both gods and men by thy delightful instruction. Thou art the patron, the refuge, the shelter of all moving beings, &c. &c."

6. Leaf 263. Then came those of *Rappul* རཔ་འཕྲུལ་ and said :

"Having put off the three kinds of spots or impurities, thou becamest an excellent light of religion. Those that delighted to walk in a wrong way, thou madest enter into the true path of immortality. Sacrificial offerings are made to thee both by gods and men. Thou art a wise curer of diseases. Thou art the giver of immortal happiness. Thy wisdom is wonderful. We, bowing down with our heads, do adore thee."

7. Leaf 263. Then came the gods of རལ་འཕྲུལ་ (S. *Tushitā*.) and said :

"When thou wast in *Tushitā* (*Gāldān*) thou hadst then fully instructed the gods in many moral virtues. All thy precepts are there still in continual use. We cannot be satisfied with looking on thee, not with harkening to thy instruction. Ocean of good qualities! Light of the world! We bow down with our heads and hearts before thee. At thy descent from *Gāldān*, all the disagreeable places of future birth were cleared up by thee. At the time when thou comedst to sit under this holy tree (*ficus Indica*) the afflictions of all moving beings were assuaged. Since thy wishes have been fulfilled, having found the supreme

perfection (as thou soughtest for) and having defeated *Kāma* also, run now thy religious course, turn the wheel of the Law. There are many who wish to hear thy moral instruction. Many thousands of animal beings are waiting here. We beg, therefore, that thou wilt be pleased to run thy religious race, and to instruct them at large, and to deliver them out of the orb of transmigrations, &c. &c.

8. "Leaf 264. Then came the gods of རྩམ་པ་ལྔ་པ་, *Tap-pral*, and said :

"There is none like thee, in morality, meditation, and wisdom ; where is then thy superior ? To thee, O *Tathāgata* ! who art wise in the means of piety and emancipation, be reverence. We bow down with our heads at thy feet.

"We have seen the great preparations made by the god of the holy tree—such sacrificial offerings, made by the gods and men, belong only to thee (there is none other worthy of them.) Thou art not disappointed in having taken the religious character, and in having lived a rigid life ; since, having overcome the deceitful troops (of *Kāma*) thou hast found the supreme perfection. Thou hast shed light on the ten corners of the world. Thou hast enlightened, with the lamp of understanding, all the three worlds. Thou art become a dispeller of darkness. To thee, who givest to man an eye like that of the supreme intelligence, no praise can be sufficiently said, even through the course of a whole *Kālpa*. Ocean of perfections ! *Tathāgata* ! the most celebrated in the world ! We prostrate ourselves with our heads at thy feet ; we adore thee."

9. Then came INDRA with the other gods of the *Tiyastirisha* heaven, and said :

"*Muni* ! who art undisturbed, spotless, who remainest always in a graceful sitting posture like the mountain *Ruap* (S. *Meru*,—or *Olympus*.) Who art renowned in the ten corners of the world, on account of thy shining wisdom and brilliant moral merits ; reverence be to thee.

"*Muni* ! thou hadst offered in old times, pure sacrifices to many hundred *Buddhas* ; by the merits of those offerings thou becamest victorious over the hosts of *Kāma*, at the foot of the Holy Tree. Thou art the source of morality, of law, of meditation, of ingenuity, and the standard of wisdom. Thou art the overcomer of old age and of death. Thou art the true physician, the giver of eyes to the world. *Muni* ! thou hast put away the three blemishes or spots. Thy senses are quiet, thy mind is at rest.

"*SHĀKYA* ! the chief of men ! the spiritual king of all walking beings (men) ! We repair to thee for protection (or we take refuge with thee) By thy diligent application thou hast acquired the infinite good practices of the eminent saints (*Bodhisattvas*) thou hast the powers of wisdom, method, affection, and prosperity, at thy first becoming a *Bodhisattva* ; now sitting at *Bodhimānda* (Holy essence, or the essence of wisdom) thy ten powers are complete.

"The gods were in much fear and anxiety, seeing the infinite hosts that were surrounding thee, saying among themselves : will not that prince of the priests, who is sitting at *Bodhimānda* (ཐུང་ཆུབ་ལྷིང་པོ་) be overpowered ?

"Thou hast not been afraid of those evil spirits—thou wast not even moved. By knocking with thy hand upon a heavy load, they were all afraid, and thou becamest victorious over all the hosts of *Kāma*. As the former *Budhas* had found the supreme perfection (on this holy spot) by sitting on their thrones (lion-chair) thou having followed their examples, hast equalled them both in mind and spirit, thou hast acquired omniscience by thyself. Therefore, thou art the holy, the self-produced of the world, the ground on which all moving beings may rest their prosperity (or moral merits,) &c. &c.

10. Leaf 265. Then came the four great kings རྩེ་པོ་ན་པོ་བཤེན་པོ་ (gods residing on the four sides of the *Sumeru* or *Rirap*) and said

"Thy instruction is agreeable; thy voice is pleasing—thy mind being very placid, is clear like the moon. Thou hast a cheerful countenance. Prince of *Munis*! that makest us glad; we adore thee.

"When thou dost speak, the melody of thy voice surpasses all those of both gods and men. All the distresses, caused by lust, passion, and ignorance, are assuaged by thy words. They produce in all animal beings the purest joy. All they, that hearken to thy instruction, will be liberated. Thou dost not disdain the ignorant. Thou never wast proud with the superiority of thy wisdom. Neither art thou puffed up (in prosperity) nor dejected (in adversity.) As the *Rirap* arose from among the waters, so thou art eminent from among men."

11. Leaf 266. Then came the gods of the enlightened void space above, or atmosphere, བུ་ལྷ་པོ་ལྷ་རྩེ་པོ་, and said:

"We come to see thee, *O Wise Mun!* after having observed carefully the practices of moving beings. Pure animal being! when we look on thy behaviour, it is only thou (from among all) whom we find with an undisturbed mind, &c. &c."

12. Leaf 267. Then came the gods residing on the surface of the earth, ལ་ལྷ་པོ་ལྷ་རྩེ་པོ་, and said:

"Thou having enlightened every atom in the universe, all the three thousand worlds became a temple of sacrifice for thee, how much more so thine own person!"

"We take up the whole body of water below, all moving beings on the surface of the earth, all earths in the three thousand worlds, we offer them all to thee, and beg thee to use them according to thy pleasure: and we wish that at every place where thou sittest, walkest, or liest or the spiritual sons of *Gautama*, the *Sugata* (thy spiritual sons) shall preach the Law, all the hearers and believers of the word, on account of our moral merits, may find the supreme perfection or beatitude."

(Note: of some of the hymns or praises under the above 12 heads, a part only has been translated; and the specification of the several offerings presented to *Tathāgata* by each class of gods at their arrival, has been left out.)



*Note 17.*—The substance of BRAHMĀ's address is: [ Leaf 284. " It is unbecoming to him (SHĀKYA) to remain so indifferent after having acquired such great perfection and wisdom. There are many in the world who both desire to learn and can understand his doctrine. BRAHMA, therefore, with INDRA and several other gods, beg him that he will please to teach his doctrine (or that he will beat the drum, blow the shell or trumpet, and kindle or light the lamp of religion, and cause to fall a shower of religious instruction.) And that he will please to save or deliver men out of the ocean of transmigration, to cure their moral diseases, to assuage their afflictions, to bring into the right way those that are gone astray, and to open the door of emancipation (or final liberation from bodily existence.)

*Note 18.*—The Mongols say he ascended a throne at *Varānasi*. There are at *Varānasi* (according to the dreams of the *Buddhists*) one thousand (spiritual) thrones (*Seng-ki-khri*, *lion-char*) for the 1,000 *Buddhas* of this happy age (*S Bhadra Culpa*) four of whom have appeared, and the rest are to come hereafter. SHĀKYA after becoming *Buddha*, when first visited *Varanasi*, paid respect to the thrones of his three predecessors by circumambulating each of them, and then he sat down on the fourth throne.

These 1,000 *Buddhas* are described in the first volume of the *Do* class of the *Kagyur*, to which beg to refer. Some wealthy Tibetans delight to keep the images of these 1,000 *Buddhas*, made of silver or other metal, and to pay respect to them.

*Note 19.*—With respect to the four truths little further explanation is afforded — Ignorance is the source of almost every real or fancied misery and right knowledge of the nature of things, is the true way to emancipation, therefore, they who desire to be freed from the miseries of future transigrations, must acquire true knowledge of the nature of divine and human things.

*Note 20.*—SHĀKYA had accepted the *Vihar* in the *Kalantaka* grove, near *Rajagriha* offered him by VIMBASARA, where he passed afterwards several years, and many of his lectures were delivered in that *Vihar* (or *Behar*.) There was, likewise, another place near *Rajagriha*, called in Sanscrit the *Gṛiddhṛakuta parvata*, where he gave several lectures, especially on the *Prajnaparamita*.

*Note 21.*—The principal female persons of the religious order established by SHĀKYA, were: *Gautami* (his aunt) *Yashodhara*, *Gopā*, and *Uṭpalavarṇa* (his wives.)

LECHIN ལེ་ཅིན་ (Lhas-byen, Sans. *Devadatta*) and SHĀKYA (or *Siddhārtha*) were the sons of two brothers. This of the eldest, that of the youngest. Each had one brother. LECHIN had ANANDA (in Tib. *Kungā*.) SHĀKYA had NANDA (Tib. *Gñov*).

In the *Dutta*, and in several *Sutras*, DEVADATTA is represented always as inimical to SHĀKYA. He slew with his fist an elephant sent by the *Licharyies* of *Vaishali* as a present to SHĀKYA, when he was yet at *Capila*. He hired some persons to destroy SHĀKYA by hurling on him a large stone. He caused many times dissensions among his disciples.

## ACCOUNT OF THE DEATH OF SHÁKYA.

*Translated from the Dulva, p. 77.—འདྲམ་པ་ ༥ རྒྱ་པའི་སྐུ་།*

AS SOON AS SANGS-GYAS CHOMDANDAS (སངས་རྒྱལ་མཆོད་པ་འཛན་ *Sangs-r-gyas Behom-*  
*dan-hdas. S. Buddha Bhagavan*) was delivered from pain (was dead) this great earth shook,  
ignis fatuus also fell, the corners of the world also were burning (with meteors), and from the  
enlightened void space above (from the air or heaven) there was also heard a sound of drums  
made by the gods.

At that time the life possessing HOT-SRUNG CH'HE-PO (ཨོ་རང་ལྷན་པ་འོ་རྒྱལ་ཆེན་པོ་ *ts'he'-dang-dan-pa-hod-srung-ch'heu-po*, *S. Āyusmán Mahā Kāshyapa*) being at Rājagṛha, in a residence in the grove called after the *Kalantaka* bird, was awakened by that earthquake, and reflecting on what it would signify, he perceived that CHOMDANDĀS had been entirely delivered from pain. And knowing the nature of things, he said: "This is the case with every compound thing."

He, reflecting within himself, that the king of *Magadha* (མ་གཤེན་མཆོག་ *MA SKYE'S-D. GRA*; *S. Ajātaśatru*; the son of ལུས་ལྔམགས་མ་, *LUS-k. P' HAGS-MA*, his mother) not being yet well grounded in his faith, (having a faith without roots) should he hear of the death of *CHONDĀNDĀS*, he would certainly die in vomiting out warm blood; therefore he thought of means to prevent it.

He said thus to YARCHET (ཡཤེཏ་ : *DHYAR-BYED*, a Brahman, the chief officer of *Magadha* : ཡཤེཏ་པ་ལ་མཛད་པ་ལ།, *S. Mahá Mántra*) : YARCHET ' may it be known to you, that CHOM-  
VÁNDAS being delivered from pain, if the son of LUS-P'HAGS-MÁ, the king AJÁTA SHATRU, whose  
faith has not yet taken root, should he hear that CHOMVÁNDAS is delivered from pain, he may  
die by vomiting warm blood, therefore be you instructed in the means of preventing it.

He (YARCHET) said : Venerable Sir, please to command or tell the means one after another. He said : YARCHET, come, go speedily into the king's garden or grove, and make one to be represented in painting, how CHOMDÁNDÁS was in *Gáldán* (S. *Tushitá* ; ) how he, in the shape of an elephant descended into the womb of his mother. How he, at the foot of the *Changchubtsing* (sicus Indica) has found the supreme perfection, or become *Buddha* How he, at *Varanasi*, at three different times, turned the wheel of the law of twelve kinds (has taught his doctrine). How he, at *Shruvasti*, displayed great miracles. How he, at the city of *Sgrn-chen*, descended from the *Troyastrinsha* (98) heaven of the gods, whither he had gone to instruct his mother ; and lastly, how he, after having accomplished his acts in taming and instructing men, in his doctrine, at several places, went to his last sleeping bed, in the city of *Sá-chen* (ꣳꣳꣳ : of *Kusha*. S. *Cámarupa*, in Assam.)

Take you seven long basins or troughs filled with fresh butter and one filled with *Tsandan goshirs'ha* (a kind of sandal wood or resin) and place them in that part of the garden. When the king shall come out to the door then beg him that he may be pleased to go and see the garden. If he take notice of the picture and ask of you : what is this ? then tell him, at large, thus : Sire! (*Lhá*) This place is *Cupilarastu* ; in this corner here has been born CHOMDÁNDÁS. This, here, is the bank of the *Nuranjana* river. This, here, is the spot where CHOMDÁNDÁS, sitting on a diamond-seat (S. *Vajrásana*, Tib. རྡོ་མཚོ་ཐོག་ཏུ་, *Dorjé-dan*) arrived at the supreme perfection, or became *Buddha*. This, again is the city of *Vārāṇasī* : CHOMDÁNDÁS three times passed over to this spot, and turned the wheel of the law of twelve kinds. Here is the city of *Shravastu*, where CHOMDÁNDÁS displayed his great miracles. This, again, is the city of *Sgrá-chen*. It is here that CHOMDÁNDÁS alighted, when he came down from among the gods in the *Trayastrinsha* heaven. This, again, is the city of *Kusha* where CHOMDÁNDÁS, after having accomplished his acts in disciplining men, at such and such places, went to his last sleeping bed ! Tell him so, and when, upon hearing these, he shall faint, then plunge him into the long basin filled with fresh butter, and when the butter shall be melted, then lay him in the second basin, and so on, till the 7th basin, then take out and lay him into that filled with *Tsandan-goshirs'ha*, and so he will recover. After having said this, the A'YUSMÁN MAHÁ KÁSHYAPA departed for the city of *Kusha*.

YÁRCHET having soon got the pictures ready, when the king appeared abroad, begged him that he would please to go and see the garden. The king entering into the garden, and seeing the pictures, asked of YÁRCHET, what is this ? He answered, and told him at large, (as above has been described) till : 'this is the city of *Kusha* (*Tsa-chen* city, so called from the *Kusha* grass) where CHOMDÁNDÁS went to his last sleeping bed.' He said : 'What say you ! YÁRCHET, what ! CHOMDÁNDÁS has been delivered from pain ?' said he : but YÁRCHET remained silent. Then the king (AJĀTASHATRU) having fainted fell motionless to the ground. YÁRCHET laying him successively in the long basins or troughs filled with fresh butter, and afterwards taking out and laying him again in a long basin filled with *Tsandan goshirs'ha*, he then recovered.

As soon as CHOMDÁNDÁS was dead, at the foot of the pair of *Sal*-trees, which scattered over him their flowers, and he was sleeping like a lion, a GELONG thus said, in verse :

"A pair of beautiful *Sal*-trees, in this grove of excellent green trees, are scattering flowers upon the Teacher delivered from pain."

As soon as CHOMDÁNDÁS was dead, INDRA (འགྲོ་བུ་ལྷ་, *Br.gya-byin*) said, in verse :

"Alas ! the compound thing is not lasting ; from its being produced it is of a perishable nature. Since it is produced, it perishes. It is a happiness for such to be at rest (to be assuaged)."

As soon as *Sūnga-gyás* CHOMDÁNDÁS was delivered from pain, BRAHMÁ (*Ti'hāng-pá*) the Lord of the Universe (S. *Sahalo-seśha*, Tib. མི་འཇམ་དཔལ་ལྷ་པོ་, *Mi-jed-kyl dākpo*) thus said, in verse.

"All things gathered together in this world by all creatures, must be relinquished. The man, who had no equal in the world, TATHĀGATA, who has found great powers and clear eyes. such a Teacher also, at last, has died."

As soon as *Sāṅgs-gyās* CHOMDĀNDĀS was delivered from pain, the life possessing MĀGĀGS-PA (ཚེ་དང་ལྷན་པ་མ་འཁུགས་པ་ : (S. *Ayusmán Anuruddha*) said in verse :

"He who with a firm mind was a protector, he that had found steadiness and tranquillity, the letting out and taking in of breath (respiration) being stopped, the clear eyed, at last, is dead. When the Teacher, who was excellent in every kind, was delivered from pain, I was very much troubled ; my hair stood on end. He was without fear, he was above the senses (or the objects of sense) his mind was evolved. Such a light is now extinguished."

As soon as *Sāṅgs-gyās* CHOMDĀNDĀS was delivered from pain, some GE'LONGS rolled on the ground ; some clasping their arms, uttered great ejaculations ; some being depressed by sorrow, sat still ; some depending on religion, said : CHOMDĀNDĀS, who instructed us in many things, that were pleasing, agreeable, and delightful to the hearts of all, is now separated, annihilated, destroyed, and divided from us.

Then the life possessing MĀGĀGS-PA said to the life possessing KUN-GĀVO. "KUN-GĀVO (S. *Ananda*) if by degrees and by soft means you will not appease the *Gélongs*, the gods that live for many hundred *kalpas*, will reproach, revile, and say contemptuously : there are many priests (*Gélongs*) that took the religious character according to the excellent precepts of the *Dulva*, but that are without judgment and reflection."

KUN-GĀVO asked of MĀGĀGS-PA : 'Do you know how many gods there are present ?' KUN-GĀVO, in all the space that is from the city of *Kusha* to the river *Yig-dán*, (རྟུགས་ལྷན་པ་) from the grove of the pair of *Sal*-trees to the *Chaitya* (མཚོ་དཀྱིལ་ *Mchhod-rten*, adorned with a head ornament by the Champion-) 12 miles, (each of 4,000 fathoms) in circumference, there is not a single spot left which is not occupied and filled by wise gods of great power, there is not left so much place by the inferior gods where you could fix a staff. Some of these gods roll on the ground ; some grasping their arms utter ejaculations, some, being oppressed by great sorrow sit still ; some depending on religion (or on the nature of things) thus say : CHOMDĀNDĀS, who instructed us in many things, which were pleasing, agreeable, and delightful to the hearts of all, is now separated, annihilated, destroyed, and divided from us."

In that evening the life possessing MĀGĀGS-PA, after having expressed some moral reflections, sat down in the manner of a venerable wise man keeping silence.

Then, the night being over, the life possessing MĀGĀGS-PA thus said to the life possessing KUN-GĀVO :

KUN-GĀVO, go you, and tell thus to the Champions the inhabitants of *Kusha* : "Inhabitants, (citizens), this evening, at mid-night, the Teacher has been delivered from pain, with respect

to the five aggregates of his body ; perform now your duty, and work out your moral merits." And tell them not to take into their minds to say : " Men dwelling in the neighbourhood (environs) of our city (or beloved brethren) our Teacher being dead, henceforth we cannot make him sacrifices (offerings) and do other things that are required." After MĀGĀGS-PA had said this, KUN-GAVO putting on his religious garb (ལྷ་མོ་ཤར་ Na'm-jār) accompanied by other priests or *Ge'longs*, went to that place, where the Senate-house of the Champions, that inhabit *Kusha*, was, and where there were assembled at that time about 500 Champions of the City of *Kusha* to consult about some affairs. Then KUN-GAVO said to them : ' Intelligent citizens, assembled Champions of *Kusha*, please to hear : At midnight, this evening, the Teacher has been entirely delivered from pain, with respect to the five aggregates of his body. Perform now your duty, and make your moral merits. Do not take into your minds to say : " Men dwelling in the neighbourhood of our city, our Teacher being dead, henceforth we cannot make him sacrifices and perform other rites that are required." ' After KUN-GAVO had said thus, some of the Champions that inhabit *Kusha*, roll on the ground ; some clasping their hands, utter ejaculations ; some being oppressed by sorrow, sit still, some depending on religion say : ' CHOMDĀNDAS, who taught us so many things, that were pleasing, agreeable and delightful to every man's heart, is now separated, annihilated, destroyed, and withdrawn from us.'

Then the Champions of *Kusha* taking to themselves from the whole City, flowers, garlands incense, sweet scented powders, and musical instruments ; together with their children, wives, male and female slay labourers, publicans, their friends, relations, magistrates or officers, and their kindred going out from the City of *Kusha*, and proceeding to the grove of the pair of *Sal*-trees, after having arrived there, show every kind of respect, reverence, honour and worship to CHOMDĀNDAS (who was sleeping like a lion) by sacrificing to him with myrrh, garlands, incense, sweet scented powders, and with music.

Then the principal men from among the Champions of *Kusha* thus said to the life possessing KUN-GAVO (S. *Ayasmán Ananda*) Venerable KUN-GAVO, (or Reverend Sir).

We are willing to sacrifice to CHOMDĀNDAS (or show honour to his memory) please to instruct us how we should perform the funeral ceremonies. ' Citizens ! in like manner with those of an universal Monarch (S. *Chakravartin*) Tib. མཐོན་པོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ Khor-lo-gyur-vé-gyel-po). ' Venerable KUN-GAVO ! how they are performed to an universal Monarch ? ' ' Inhabitants ! certainly the corpse of an universal Monarch is wrapped first in cotton and cotton-wool made into fat leaves or blocks and afterwards it is wrapped up in 500 pieces of cotton cloth then it is placed in an iron coffin filled with seed-oil ; and from above it is covered with a double iron covering ; then heaping together all sorts of sweet scented woods, it is burnt with them and the fire is extinguished with milk ; then his bones being put into an urn of gold, and building a *Chatya* for the bones, on such a place where four

roads meet and fixing an umbrella, banners and long narrow hanging pieces of stuff or cloth, they show respect, reverence, honour and worship, with myrrh (or fragrant substances) garlands, incense, sweet scented powders, and musical sounds, and then they celebrate a great festival. Citizens ! such things are performed at the funeral of an universal Monarch. For TATHÁ-GATA, the *Arhan*, the most accomplished *Buddha*, you must do yet more.'

'Venerable KUN-GÁVO ! we will do accordingly as you have commanded ; but as it is not easy to get soon together the things required ; in seven days hence, we will make every thing ready, and then we will perform our funeral sacrifices with fragrant substances, garlands, incense, sweet scented powders, and musical sounds, showing respect, reverence, honour and worship to CHOMDÁNDÁS, who sleeps on the lion-throne (or lies on the stately funeral bed). 'Do you, therefore,' said KUN-GÁVO, 'accordingly.'

Then they went away, and in seven days prepared every thing. And on the seventh day, having prepared also golden biers (or frames, &c.) bringing together all fragrant substances, garlands and all sorts of musical instruments that were found within the space of 12 miles, from *Kusha* to the *Yig-dán* river : from the grove of the pair of *Sál*-trees to the *Chaitya* with a head ornament, (ornamental pinnacle) they came out from the City, and proceeding to the grove of the pair of *Sál*-trees, paid respect, reverence, honour and worship to him, who was sleeping on the lion-throne with all sorts of fragrant substances, garlands, incense, sweet scented powders, and musical sounds.

Then the principal Champions of *Kusha* thus said to the Champions that crowded together from all parts : 'Hear ye, intelligent citizens ! the wives and the maids of the Champions, shall make canopies of cloth over the corpse of CHOMDÁNDÁS ; the wives and lads of the Champions shall carry the bier of CHOMDÁNDÁS ; and we showing respect, reverence, honour, and worship to him, with fragrant substances, garlands, incense, sweet scented powders and music, so we shall enter at the western gate of the City, and after having perambulated the whole space within, we shall go out by the eastern gate of the City ; and after having passed over the *Yig-dán* river, we shall stay by the *Chaitya* (called the *Chaitya* that has a head ornament tied on by the Champions) and there we will burn the corpse.'

The Champions answered them, and said : 'we will do accordingly.' The wives and the maids of the Champions formed canopies of cloth for the corpse of CHOMDÁNDÁS ; but the wives and lads of the Champions, wishing to lift up the bier of CHOMDÁNDÁS, could not take it up. Then MĀCÁGS-PA said to KUN-GÁVO, 'Life possessing KUN-GÁVO, the wives of the Champions of *Kusha* could not lift up the bier of CHOMDÁNDÁS ; and why ?' 'Since such is the will of the gods.' 'Life possessing MĀCÁGS-PA ! and what is the will of the gods ?' 'That the bier be carried by the Champions and the young Champions of *Kusha*.' 'Life possessing KUN-GÁVO ! it must, therefore, be done accordingly as the gods will have it.'

Then as soon as the bier was lifted up by the Champions and the young Champions, the gods dwelling in the enlightened etherial space above, scattered about divine flowers, such as *Utpala*, *Pádma*, *Pádmakarpa*, *Kumuda*, &c., sweet scented powders of *Akara*, *Tamala*; and made divine music, and let down many cloths or garments. Then some of the principal Champions said to the others, 'let us lay aside the music of men, and the other things, and let us perform the funeral ceremonies with divine music, and divine flowers and incense.' Afterwards they performed the funeral ceremonies accordingly (as has been stated above) till they reached the *Chaitya*, where the corpse was burned.

At *Kusha* there fell at that time so much of the divine flower *Mandaraka*, that it reached up to the knees. A man, taking with him a great deal of that divine flower, went to the tower of *Dig-páchen* (ཐིག་པ་ཙེན་), on some business.

At that time *MAHA KĀ-YAPA* (HOT-SRUNG-CH'HEN-PO), together with a train of 500 persons, (or priests) was on his road to *Kusha*, to pay his last respects to the inviolate body of *CHOMDĀNDĀS*. He, having met that man on the road between *Kusha* and *Dig-páchen*, asked of him, whence he came, and whither he was going. He answered to him: 'Venerable Sir, I come from *Kusha*, and, on some business, I go to *Dig-páchen*. 'O man! do you know my Teacher?' 'Yes, Venerable Sir, I know him, it is *GELHONG GAUTAMA* (S. SHRAMANA GAUTAMA). There have been now seven days elapsed, since he is dead. This *Mandaraka* divine flower I have taken from among those flowers with which sacrificial respects were paid to his relics.'

The Champions of *Kusha*, wishing to burn the body of *CHOMDĀNDĀS*, could not kindle the fire. Then *MĀGĀGS-PĀ* said to *KUN-GAVO*: 'KUN-GAVO, the Champions of *Kusha* cannot burn the body of *CHOMDĀNDĀS*, and why?' 'Because it is the will of the gods. *MĀGĀGS-PĀ*, according to the will of the gods, *HOT-SRUNG-CH'HEN-PO*, with 500 other persons, is on his way between *Dig-páchen* and *Kusha*, and wishes to pay his respects to the inviolate body of *CHOMDĀNDĀS*, before it shall be burned. *MĀGĀGS-PĀ*! we must do accordingly as the will of the gods has been.'

Then *KUN-GAVO* thus said to the Champions of *Kusha*: 'Hear ye, O assembled multitude of the Champions of the City of *Kusha*. The Corpse of *CHOMDĀNDĀS* could not be burnt, and what was the reason thereof? because the gods would have it so.' They said: 'we must, therefore, do accordingly as the will of the gods has been.'

Afterwards *HOT-SRUNG-CH'HEN-PO* arrived at *Kusha*: from a far he was perceived by those of his followers, who went before him with fragrant substances, garlands, incense, sweet scented powders, and all sorts of musical instruments, and after having prostrated themselves at his feet, they followed him. He, accompanied by an immense number of people, went to the place where the Corpse of *CHOMDĀNDĀS* was. And removing all the sweet scented woods, he opened the iron coffin, took off all the wrappings (consisting of 500 pieces of cotton cloth and of cotton) and then he paid his adoration to the entire or inviolate body of *CHOMDĀNDĀS*.

There were at that time, on the whole surface of this great earth four great hearers (*Śhrāvakas*) of SHĀKYA: 1, KOHU-DINYA: (S. *Kaun-dinya*.) 2, S, KUL-CHET: (CHUNDA.) 3, STOB-CHU-HOT-SRUNG: (DASA-BALA KĀSHYAPA.) 4, HOT-SRUNG-CH'HEW-PO: (MAHĀ KĀSHYAPA.)

Among these, HOT-SRUNG having more knowledge and moral merits than the others, had found many garbs, (or clothes) alms, beddings, medicaments, and necessary utensils. He thought thus within himself: I myself will make a sacrificial offering to CHOMDANDAS. Therefore, instead of the former wrappings, &c., he made all new, and then laying the body in the iron coffin, he covered it with a double covering; then heaping together all sorts of sweet scented woods, he went aside, and the wood was kindled by itself.

Then the Champions of *Kusha* extinguished the fire with milk, and the relics were put by them into an urn of gold, placed on a golden bier or frame, and after having paid to it all sorts of respect (as has been described above) they carried it into the City, and deposited it in the middle of the City of *Kusha*.

The Champions inhabiting the country or town of *Dug-pachen*, being informed that there have elapsed seven days, since CHOMDANDAS has been delivered from pain, and that the inhabitants of *Kusha* have built a *Chautya* for his relic therefore putting on their armour, with four kinds of troops (elephants, horse, chariots, and infantry) they go to *Kusha*, and thus say to the Champions of that City: 'Hear ye! O assembled multitude of the Champions of *Kusha*, CHOMDANDAS being from a long time dear unto us, and now being delivered from pain while he was tarrying in the neighbourhood of your City, we desire and request of you that you will give us a share of his bodily relics, that we may take them to *Dug-pachen*, and build a *Chautya* there; then we shall pay all sorts of respects and worship to them, and will establish a great festival to the memory of CHOMDANDAS.' The Champions of *Kusha* answered them: 'CHOMDANDAS has been dear also unto us, he died in the environs of our City, we will give to you no share of his relics. They said: 'If you will give, well if not, we will take by force, with our troops.' Then the Champions of *Kusha* said: 'we will do accordingly.'

There were, besides those of *Dug-pachen*, six other pretenders to share in the relics of CHOMDANDAS, their names are:

1. The *Buluka* royal (or *kshetriya*) tribe, residing in *rTogs-pá-gnyimá* (of waving judgment).
2. The *Kiofya* royal race, in the City of *Sagra-Syogs*.
3. A Brahman residing in *Khyab-hjug-g, Lang* (VISHNU's region.)
4. The *Shākya* royal (*kshetriya*) tribe at *Sers,kye*, or *Capila*.
5. The royal (*kshetriya*) tribe, *Latsabji*, residing at *Yangs-páchen* (S. *Veshali* or *Prayaga*.)
6. The King of *Magadha*, MA-S, KYE'S, AGRA (S. *Ajāta Shatru*).

The King of *Magadha*, AJĀTA SHATRU, wished to go himself and conduct his troops, but remembering CHOMDANDAS, (SHĀKYA) he fell down motionless from his elephant. Then he was



put on horseback, but he again fell down. Then he entrusted his troops to YARCHET, a Brahman and chief officer, and directed him to give his salutation to the Champions of *Kusha*, and to ask of them a share of the relics of CHOMDÂNDÂS ; since he had been dear to him : and he would build at *Rājagriha* a *Chaitya* for those relics and pay every kind of respect and worship to them, and would establish a great festival for them. YÁRCHET did accordingly as he had been directed, by the King : but the Champions of *Kusha* will give no share to him. They say : ' YARCHET ! CHOMDÂNDÂS has been dear to us also from a long time ; he became our *Lama* (*Guru*) and he died in the vicinity of our City ; we will, therefore, give you no share of his relics. Then YÁRCHET said to them : ' If you will give, well ; if not, we will take by force, by our troops.' They said : ' we will do accordingly.'

When the Champions of *Kusha* saw the great multitude of troops that came to take away, by force, the relics of CHOMDÂNDÂS, they exercised their wives and children in shooting arrows. And when their City was besieged by those seven different troops, they came out to fight with them. But a Brahman, called *Brivotāng Nyāmpā*, (or the Brahman with a *drona* in his hand ; — a measure, the 20th part of a bushel) seeing the bad consequences of coming to blows, endeavoured to persuade the Champions of *Kusha* to share with them the relics of CHOMDÂNDÂS body ; since CHOMDÂNDÂS GAUTAMA had been from a long time very patient, and had many times praised the virtue of patience. And he told them that it was unbecoming that they should kill or destroy each other's lives, on account of the relics of CHOMDÂNDÂS. He reconciled afterwards both parties, and made them agree that the relics of CHOMDÂNDÂS should be divided into eight parts.

Leaf 651. He therefore divided them thus :

1. One part to the Champions of *Kusha*.
2. The 2d part to the Champions of *Dig-pāchen*.
3. The 3d part to BULLKA of the royal or *kshatriya* tribe residing in *Tog-pu-gyod*.
4. The 4th part to KRODZYA of the *kshatriya* tribe, residing in the City of *Sgra-sgrogs*.
5. The 5th part to the Brahman residing in *Khyab hyug-gLing*.
6. The 6th part to the SHAKYA royal tribe, in *Capla*.
7. The 7th to the LITABYI royal tribe, in *Yang-pā-chen* (S. *Vaishali* or *Prayāga*.)
8. The 8th part to YARCHET, a Brahman of *Magadha*, the King's Envoy of that Country.

And they all built *Chaityas* in their respective countries, and shewed all kinds of respect, reverence, honour and worship to them, and established each of them a great festival in honour of those relics.

The urn or vessel, in which the relics were first deposited in the *Chaitya*, was given afterwards to that Brahman, who acted as Mediator between the different parties. He took with him the vessel, and in his own City, called the City of *Brivotāng Nyāmpā*, built a *Chaitya*, and

paid all sorts of respects to the relics of CHOMDĀNDĀS, and in honour of them established a great festival.

Afterwards a young Brahman called NYAGRODHA, requested the Champions of *Kusha* that they would cede him the ashes or coals of the fire in which the dead body of CHOMDĀNDĀS was burned. Having obtained his request, he built in the village of *Nya-grodha-trees* a *Chaitya* called that of the Coals; and paying all sorts of reverence and worship to them, he established a great festival in honour of them.

Leaf 652. There were now in *Jambu-dwipa* ten *Chaityas* of the relics of CHOMDĀNDĀS eight were styled those of the remains of his body; one that of the Urn or Vessel, and one that of the Coals.

The four eye teeth of CHOMDĀNDĀS were thus divided: One was taken up into the *Trayastrinsha* heaven of the gods. The 2d was deposited in "*Yid-du-hong-vá*" (the delightful town.) The 3d is in the Country of the King of *Kalingha*. The fourth is worshipped by a NĀGARĀJA in the City of *Sgra-grogs*.

The King "MYA-NĀN-MET," (S. ASHOKA), residing at *Pataliputra*, has much increased the number of *Chaityas* of the seven kinds.

Leaf 652. CHOMDĀNDĀS (SHĀKYA) was born at *Kapila*. In *Magadha* he arrived at the supreme perfection (or became *Buddha*). At *Káshu* he turned the wheel of the Law (or promulgated his doctrine). At *Kusha* he was delivered from pain.

Leaf 653. In this is related how, after the death of SHĀKYA, HOT-SRUNG-CHAEN-FO (S. MAHA KÁSHYAPA) made arrangement for the compilation of the doctrines of SHĀKYA, contained in the *Dáda*, *Dó*, and *Mámo* (or *Chhos-Mnon-pa*, or *Sher-chhun*) (S. *Vinaya*, *Sūtra* and *Matri Abhidharma*, *Prajñā pāramitā*.)

---

## IX.

## REVIEW

OF

## THE NAISHADHA CHARITA,

OR

## ADVENTURES OF NALA RAJA' OF NISHADHA,

A SANSKRIT POEM,

BY SHRI HARSHA OF CASHMIR, WITH A COMMENTARY

BY PREMA CHANDRA,

*Published by the Asiatic Society, 1836.*

BY THE REV. WILLIAM YATES.

THE *subject* of this poem has been one of the peculiar interest to Indian poets. The celebrated VYASA DVA has dressed it in language elegant and simple ; the paragon of all the Eastern poets, KĀLIDĀSA, has ornamented it with pearls drawn from the very deepest recesses of the sea of oriental learning ; while SHRI HARSHA, the author of the present work, has adorned it with a variety of metres, in a very flowing style.

A concise account of the principal incidents which have rendered this story so interesting, may be agreeable to individuals who have not leisure to read it in the language of the original, which is both diffuse and difficult. The story in epitome is this. NALA, king of *Nishadha*, and DAMAYANTI or BHĀMI, daughter of BĒTMA king of *Vidarbha*, are represented as being in love before they had seen each other. It is not uncommon in Eastern Romance for youthful minds to be fascinated with the image of the person which their own imaginations have formed. The Poets have described

these feelings as being excited and increased by the intervention of birds, who going from place to place, describe to each the qualities of the other lover. To some this mode of representation may appear ridiculous ; it is, however, the best method that could be adopted to describe that sympathy of feeling which often exists between persons at a distance, and which appears unaccountable, except under the idea that some bird or secondary agent has been employed in making communications from the one to the other : and it has the sanction of antiquity and of the wisest man that ever lived ; for SOLOMON has said : " A bird of the air may carry the voice ; and that which hath wings may tell the matter."

The King's daughter pining for the imaginary being on whom she had fixed her heart, excites the pity of her father, who immediately makes a proclamation to the neighbouring princes, inviting them to a feast, and informing them of his intention to give his daughter in marriage to the suitor whom she may choose. In India daughters are commonly disposed of by their parents when children ; but in a few instances princesses have been permitted to grow up and choose for themselves, at an assembly convened for that purpose. On such occasions a bard or encomiast proceeds round the assembly and announces the name and qualities of each princely suitor, and of whomsoever the princess makes choice, to him a garland is presented.

The king having convoked the princes, the gods are represented as assuming the shape of men and presenting themselves at the feast. This is an artful device of the poet, to set his hero in the fairest point of light, as excelling not only human but divine competitors. Before the meeting, one of these divinities employs NALA to declare his passion, and furnishes him with the means and directions necessary for the accomplishment of the object. Upon seeing him, however, and hearing the tale of love which he related on behalf of another, the king's daughter fell in love with him, as the very substance of that ideal form upon which she had long doted. He was next acknowledged in the public assembly : and after being married, returned in triumph to his own capital and reigned in great splendour.

At this point SHRI HARSHA, the writer of the *Naishadha*, stops ; while VYĀSA DEVA and KĀLIDĀSA, though they have written much less, have carried the story to a greater length, and have supplied a greater variety of incidents. They have stated that after reigning for some years in the greatest happiness, king NALA became devoted to gaming. The origin of this passion is ascribed to demoniacal influence. KĀLI, the personification of the iron age or of vice, is described as infatuating the mind of the monarch to such a degree that nothing could divert him from his destructive course. In him are exhibited the reckless effects of gaming. His kingdom was lost, his wife and children abandoned, and himself an exile subjected to incredible privations and sufferings. After he had been taught by the most painful experience the folly of his conduct, he is represented as being restored to his kingdom ; like NERUCHADREZZAR, after he had been driven from men to reside with the beasts of the field, till he had learned that the most High ruleth in the kingdom of men, and giveth it to whomsoever he will. On his restoration to his empire, he is described as being happy and as reigning prosperously to a good old age.

The *Naishadha* is divided into two parts called the पृथग्निर्घष and the उत्तरनिर्घष. This division is, however, entirely artificial ; there being nothing in the nature of the topics discussed that requires such a distinction. The whole work consists of twenty-two books, and the whole subject is the marriage of NALA. Great credit must be given to SHRI HARSHA for the ingenuity displayed in lengthening out his story by minute delineations. We should have concluded it impossible for the poet to write nearly three thousand lengthy stanzas that would be generally interesting to the reader, on the courtship and marriage of a King, unless he had furnished us with ocular demonstration. The word *Adventures* in the English title of this work, would lead the reader to anticipate other events than those of a happy courtship and marriage ; and on this account, it is not fitly applied in the present instance. In the seventeenth book we have an account of the gods returning and KĀLI coming to try NALA. In the twenty-first book we have an account of the king's procession to

the temple, his hours for bathing, worship, repasts, and amusements. In the twenty-second an account is given of his evening devotions, together with a description of the beauties of a summer's eve, of the moon and starry heavens ; but with these exceptions, all the books are amatorial, or such as are connected with the marriage of the king.

In order to form a correct estimate of the nature and value of this poem, it is necessary that the reader should have a correct knowledge, not only of the subject discussed, but of the different *metres* employed by the poet. The metres used in the *Naishadha* are numerous ; each book commences in general with a metre differing from the one immediately preceding it ; besides being diversified by the introduction of other metres at the close. These, it is true, are of the first class, and, with one exception, of the first order, while the genera and species employed are common and not difficult to be ascertained ; but though they present little or no perplexity to the reader, it must be allowed that they display the powers of the writer. A few specimens of what may be denominated the generic metres used in this work, without descending to specific ones, will be sufficient to show that SHRI HARSHA was capable, if he chose, of writing in metre of any description. In addition to the *Anushtubh*\*, or common heroic measure used in Sanskrit poetry, consisting of 8 syllables to the *pāda* or 32 to the stanza, the following generic metres are commonly employed in the *Naishadha*.

(1st) Class वृत्त Order सम Genus जगती Species वंशस्थविन as

उ-उ- | उ-उ-उ-उ- | उ-उ-उ-उ- | उ-उ-उ-उ- | उ-उ- | उ-उ- | उ-उ-

प्रविशमन्त्रातनुत जगद्युगे श्रुतारसल्लानयेव दन्वथा ।

कथं न सा मङ्गिरमाविशामपि लसेविनीमिव प्रविशयिष्यति ।

The flowing stream of history like his,

Removes the guilty stains of this dark age,

And how much more the poor composer's faults.

\* For examples of this see the seventeenth and twentieth books.

The first, ninth, twelfth and fifteenth books are written in this metre. The fourth book is written in another species of the same class, order and genus called *मृतविजम्बित*.

(2d) Class वृत्त Order अर्द्धसम Genus सुन्दरी Species सुन्दरी as

ॐ-|ॐ-|ॐ-|-|ॐ-|ॐ-|-|ॐ-|ॐ-|

क्षिति गर्भधराभरणयैस्तलमध्यापरिपूरितां पृथक् ।

जगतां खलु याखिलाद्भुताजनि सारैर्निजविजम्बितभिः ॥

The city was the wonder of the age,

Adorned with domes of varied size and form,

And in its middle, low, and upper rooms,

Was like the middle, low, and upper worlds.

(3d) Class वृत्त Order सम Genus विह्वल् Species इन्द्रवज्रा and उपेन्द्रवज्रा as

ॐ-ॐ-|ॐ-ॐ-|ॐ-ॐ-|-|ॐ-ॐ-|ॐ-ॐ-|ॐ-ॐ-|

निनीयते ह्रीविधुरः क्षजैत्रं मृता विपुलस्य मुखं मुखाग्रः ।

सुरे समुद्रस्य कदापि पुरे कदाचिदभ्यभ्रमदभ्यभ्रमे ॥

From the report of his more beauteous form,

The moon,\* oppressed with shame, now hides his head,

Amidst the sun or sea or wandering clouds.

The third, sixth, seventh, eighth, tenth, fourteenth, sixteenth, eighteenth and twenty-second books are written in these metres. The fifth and twenty-first books in another species of the same genus called *स्वाग्रता*.

(4th) Class वृत्त Order सम Genus शर्करी Species वसन्ततिलक as

ॐ-ॐ-|ॐ-ॐ-|ॐ-ॐ-|ॐ-ॐ-|-|ॐ-ॐ-|ॐ-ॐ-|ॐ-ॐ-|

तां देवतानिब मुलेन्दुवसन्तसादामस्तथा रत्नादनिनिजे निभाजयन्ती ।

शामाय चेतसि धृतस्य वरस्य भीमभूमीजया तदगु राजसभां वभाज ।

The charming BHAIMI to obtain her wish,

Entered the court divine when full of Kings :

And there attracted by her lovely form

The looks and smiles of all within the place.

The eleventh and thirteenth books are written in this metre.

\* The moon with Sanscrit writers is always masculine.





with delight, he scarcely knows how to find his way out. Hence the remark made by Mr. COLEBROOKE, is very correct, when he says—"This poet, with a degree of licentiousness, which is but too well accommodated to the taste of his countrymen, indulges in glowing descriptions of sensual love." This renders many parts of the poem disgusting to persons of refined taste, or religious sentiments.

Though barren of important incidents the poem is not deficient in *descriptions*. When a prominent subject is introduced, the poet proceeds immediately to descant upon it, and does not leave it till he has exhausted the resources of nature, and the powers of invention. Thus when the beauty of BHAIMI's person, the excellency of NALA's character, and the grandeur of BHAMA's city, palace, grove, &c. come under his consideration, he ransacks the universe to adorn his favorite.—Even on minor themes there are not wanting some fine descriptive pieces; such for instance as the account of NALA's steed or *Bucephalus*, and the lament of the bird which he caught, as related at the close of the first book: we select the latter as a specimen.

नञातृपुण्ड्रजातवपता खगस्य दृष्टेयमिति क्षुब्धं मुञ्चः ।  
 अवादि तेनाथ समानसौकसा अनाधिनाथः क्षरपङ्क्तस्फुट्टा ॥  
 धिगस्तु दृष्ट्वातरुणं भवन्मनः समीक्ष्य पद्मान्मम हेमजन्मनः ।  
 तवास्वं स्त्रीव तुषारघोषोरैर्भवेदमीभिः कमलोदयः क्षियान् ॥  
 न केवर्णं प्राञ्जिबधो बधो मम तदीक्ष्वाङ्गि नृसितान्तरात्मनः ।  
 विगर्हितं घर्म्मधनैर्निवर्द्ध्यं विप्रिष्य विन्वासजुषां विवामपि ॥  
 यदे पदे सन्ति भटा रजोद्भूटा न तेषु हिंसारस एव पूज्यते ।  
 धिमीदृष्टं ते नृपते कुबिम्बं क्षयाज्जवे वा क्षयकाः पतन्निधि ॥  
 जनेन मूलेन च वारिभूवर्षा मुनेरिवेक्ष्यं मम वक्ष्य वृत्ततः ।  
 तवाथ तस्मिन्नपि दक्षधारिणा कचं न पत्न्या धरणीं प्रीक्षीयते ।  
 इतोद्वेक्षं विरक्त्य बाह्व्यैः सन्निवैचक्ष्य क्षयं नयं खगः ।  
 दबासमुने स सदाश्चेतिषीचकार कावच्छरसायना मिरः ।  
 मदेकमुखा जवयो करामुरा ववप्रक्षुर्विरट्टा ववक्षिषी ।  
 नविच्छवेरेव जवसमर्द्धवन्नरो विद्धे तां क्षयकां ववक्षि न ।

सुहृत्तमात्रं भवन्निन्दया दयासखाः सखायः श्वदम्बो मम ।  
 निवृत्तिमेच्छन्ति परं दुःखतरं क्वयैव मातः सुतशोकसागरः ॥  
 मर्दयन्नेष्टमन्त्राणामग्नयः प्रियः क्षियद्भूर इति त्वयोदिते ।  
 विनोक्तयन्त्रा सदतोय पञ्चिहः प्रिये स कीदृक् भविता तव क्षयः ॥  
 कथं विधातुर्ह्ययि यास्त्रियज्ञानतव प्रियाश्चैत्यम्दुःखशिक्षितः ।  
 वियोष्यसे वल्लभयेति निर्गता क्षिपिर्लगाटन्तपनिष्ठुराक्षरा ॥  
 अयिस्त्रयूद्यैरशिक्षितोपमं ममाद्यवृत्तान्तमिमं वतोदिता ।  
 मुखानि लोकास्त्रिदिशामसंश्रयं दद्यामि शून्यानि विनोक्तयिष्यसि ॥  
 समैव शोकेन विदीर्ष्यवत्सला त्वयापि चित्राङ्गि विपद्यते यदि ।  
 तदस्मि देवेन हृतापि हाहतः स्फुटं यतस्ते शिष्टयः परासवः ॥  
 तवापि हाहा विरहात् क्षुधाकुलाः कुलाय क्लेशे विनश्य तेषु ते ।  
 चिरेण जम्बा वज्रभिर्मनोरथैर्गतास्तयोगारुण्डितेक्ष्णया मम ॥  
 सुताः जमाह्वय चिराय चूडृतैर्विधाय कस्यापि मुखानि कम्पति ।  
 कथासु शिष्यभूमिति प्रसीप्य स क्षुतस्य सेनादुबुधे नृपाङ्गुलः ॥  
 इत्थममुं विनयन्तममुच्छदीनदयालुतयावनिपातः ।  
 रूपमदर्शि धृतोसि यदर्थं गच्छ यद्येच्छमयेत्यभिधाय ॥  
 आनन्दजातुभिरनुस्त्रियमानमार्गान् प्राक्शोकाग्निगंकितनेत्रपथः प्रवाहान् ।  
 चक्रे स चक्रनिर्भक्तमखण्डेन गीराजनी जनयतां निजबान्धवानां ॥

As he admired and praised its golden wings,  
 The bird imprisoned in his hand replied,  
 Fie on the King allured by golden wings,  
 To covet me. Say, art not thou thyself  
 A sea of wealth ? and by a drop like me  
 What increase to the ocean will be made ?  
 My death will more than simple murder be,  
 A lasting stain upon thy memory.  
 For on thine honour I reliance placed :  
 And sages say, it is a barbarous deed ;  
 To kill a foe who trusts to thee for life !  
 In every place thine armies are immense,  
 And is thy soul so bent on cruelty,  
 That all their slaughters cannot thee suffice ?

O let the valour be accursed, that spends  
Its force on a defenceless wretched bird.  
Will not the world cry shame upon the man,  
That kills an innocent like me who live  
As sages, on the produce of the earth ?  
He then addressed the King in plaintive notes,  
And poured into his heart, the sea of love,  
A flowing stream of pitiful distress.  
I am my mother's only darling son,  
My wife has lately borne a son to me,  
And wilt thou not in pity spare me now ?  
My friends, indeed, will mourn my fate awhile,  
And loud lament the vanity of life ;  
Yet after that will soon repress their tears ;  
But, O my mother dear ! thy poignant grief  
Will be a sea, that never can be crossed.  
O my beloved wife ! what wilt thou feel,  
When asking those thou meetest on the road,  
If they have seen thy husband hastening home,  
With large provisions stored, and travelling slow,  
Thou seest them burst into a flood of tears,  
Before they tell the dismal tale of woe ?  
O gracious God, how could thy beauteous hand,  
That formed her plastic, kind and tender heart  
Write such hard things within the book of fate ?  
O my dear wife ! what feelings will be thine,  
When like a thunder bolt this fatal blow  
Shall strike thy heart, thy brightest prospects blast,  
And turn the world into a wilderness !  
Thou lovely fair ! if grief for me should break  
Thine heart, then I shall feel a second death ;  
For from that time my family will die.  
When thou art gone who will take care of them ?  
The children then of many prayers, distressed,  
And rolling in their nest, and crying out  
For food, with sunken eyes will soon expire.

O offspring dear ! to whom will you extend  
 Your gaping bills, when parents are no more ?  
 Alas ! alas ! your fate will soon be sealed,  
 On saying this the bird had swooned away.  
 Had not the flowing tears from NALA's eyes,  
 Recovered him to sense and life again.  
 The King, with pity touched, the bird dismissed,  
 And said, since I have seen thy handsome form.  
 And on thy bright and varied plumage gazed,  
 No more complain to me, but go in peace.  
 When liberated from the monarch's hand,  
 His friends around him flocked, and they  
 Who mourned before with burning tears of grief,  
 Now followed him with melting tears of joy.

Most of the descriptions in the *Naishadha* relate to works of nature and art, or to the passions of the mind, particularly of love. The sun, moon, stars and night; groves, trees, rivers and ponds; cities, palaces, houses and shops, together with the varied emotions of the soul are depicted in lively colours. There are many passages in the seventeenth book in which the bad passions are personified with considerable effect. When KALI is met by the gods, he is represented as attended by lust, anger, avarice and folly, his leaders or generals, together with a large army of other passions. The leaders are described, and in perusing the account, the classical reader is strongly reminded of the picture of Envy drawn by the hand of OVID in the second book of his *Metamorphosis*.\* The following is the representation given of folly:—

यथा तथामरुक्मन्मन्त्रं वक्षुषोद्यता ।  
 मृत्युमाश्नुष्य मेघान्तं मेघमैद्यन्त तत्र ते ॥

---

\* To save the trouble of reference and enable the reader to compare for himself we quote these striking lines.

---

Videt intus edentem

Viperias carnes, vitiorum alimenta suorum,

सः क्षमावप्रयायेपि न करन्ति करदिवं ।  
 मग्नाः कुटुम्बज्वाले बालिशः यदुपासिनः ।  
 प्रसामकञ्च निर्बाहज्ञानदीपमयात्मना ।  
 च्छन्तश्चापयति यत्नं यः क्षञ्जलवदुज्ज्वलं ।  
 जायतामपि निद्रा यः पश्यतामपि योग्यता ।  
 मृते लक्ष्यपि जायं यः प्रकाशेपि च यत्नमः ॥

They saw the horrid monster *Folly* there,  
 Bereft of sight, refusing kind advice,  
 Embracing vanity; determined too  
 That nothing shall the union dissolve.  
 His Votaries know, to-morrow they must die,  
 And yet forgetful of themselves and God,  
 They run to all excess in rioting,  
 And sink into the mire of sensuality.  
 Thus he contaminates his active train,  
 And putting out the lamp of knowledge bright,  
 Makes all their foolish minds as dark and black,  
 As tho' with lamp-black they were foully smeared.  
 He so infatuates their stupid souls,  
 That tho' awake they sleep; and tho' they see,

---

Invidiam: visaque oculos avertit. At illa  
 Surgit humo pigra: semisarumque relinquit  
 Corpora serpentum: passuque incedit inerti  
 Utque Deam vidit formaque armisque decoram,  
 Ingemuit: vultumque ima ad suspiria duxit.  
 Fallor in ore sedet: macies in corpori toto:  
 Nusquam recta acies: vivent rubigine dentes:  
 Pectora felle virent: lingua est suffusa veneno:  
 Risus abest, nisi quem visi movere dolores.  
 Nec fruitur somno, vigilaribus excita curis;  
 Sed vidit ingratos, intabescitque videndo  
 Successus hominum; carpitque et carpitur una  
 Supplicium que suum est.

Yet they are blind ; and tho' they plainly hear,  
Yet are they deaf ; and tho' the vivid light  
Around them shines, they grope as in the dark.

In these descriptive pieces compound words are necessarily used, and it is not uncommon in the *Naishadha* for one of these to make a whole line or half a stanza. The first page of the work furnishes an example,

सुवर्जदख्यैकसितातपचितम्बजस्यतापावलिर्बीर्त्तिमख्यः ॥

The halo of the fame of his glory bright as the white canopy of the *Chhatra* of state supported by a golden rod.

The use of *figures* and images is another striking characteristic of the *Naishadha*. It is impossible to open the book in any part without seeing figures of varied form and size—SHRI HARSHA does not commence in a style which he is unable to continue, and the following is the first stanza of his work which may therefore be regarded as a pattern of the whole.

निधीय यस्य कितिरक्षिः कथां तथान्रियन्ते न बुधाः सुभामपि ।

नरः सितच्छितबीर्त्तिमख्यः स रात्रिरासीकहर्षा महोज्ज्वलः ॥

The history of this King the wise esteem,  
And drink with greater zest than nectar sweet.  
The white and royal chhatra's canopy,  
But feebly shews the halo of his fame :  
In him a thousand glories are combined.

His figures are so numerous that they pervade every subject he touches, and even simple incidents and common topics are adorned with these ornaments of speech. One instance will be sufficient to illustrate this remark. The following passage occurs in the 16th book.

निजादनुज्य समख्यकाविधिर्नरं निवृत्तौ चटुकापताकृतः ।

तडागकञ्चोक्त हवानिकं तटाङ्गता नतिर्द्यावद्वृत्तेरिवादरात् ॥

पितात्मनः पुण्यमनापदः क्षमाधनं मनश्चुष्टिरयाखिचं नरः ।

इतः परं पुत्रि न कोपितेहमित्युदसरेव खल्वनभिजैरसी ॥

The King conducted NALA and his wife  
Unto the borders of his wide domain :  
And then with mind distressed and speech confused ;

Bade them adieu, and to his court returned :  
 Just as a wave by a strong wind impelled  
 Rolls from the bank into the pond again.  
 His parting words were these ; " My daughter fair,  
 The tie that binds us, must be now dissolved ;  
 Henceforth may virtue be your parent kind ;  
 Forbearance your preserver from distress ;  
 True peace of mind your undecaying wealth ;  
 And NALA all beside that you may need."

Many of the figures and comparisons used are very catachrestical, and many of the ideas singular and extravagant. In showing what an ornament BHAIMI was to her partner, the poet in the verse following the one above quoted, says—

असौ महीश्वररुधातुमखितस्तथा निजोपत्यकयेव कामपि ।  
 भुवा कुरङ्गेनवदन्तिचारयोर्बभार शोभां कृतपादसेवया ॥

Her eyes were like the deer's; her stately pace  
 Was like the elephant's; and so the King,  
 Adorned with gold, seemed like a mountain huge,  
 Near which the elephant and deer repose.

In speaking of the rising sun he remarks :

नभसि महसां भ्रान्तभ्रातृप्रमायखयचिन्तामिह विहरयैः क्षिण्ण्यार्तां रवेरवधारयन् ।  
 अहविमलनवासादाश्रमयाचरमां अश्री तदधिगमनात्तारापारावतैर्बद्धीयत ॥

The moon beheld the hawk of day fly up,  
 And with his bright and heavenly rays give chase,  
 Unto the raven night; alarmed with fear  
 For the dear hare\* reclining on his breast,  
 He fled precipitate: and all the stars,  
 Like doves afraid, betook themselves to flight.

The *play upon words* is another characteristic which we have mentioned as belonging to the *Naishadha*. This is regarded by Eastern Writers as an important article in ornamental compositions: It was not therefore

---

\* Orientals speak of the hare in the Moon as occidentals do of the man in the Moon.

to be expected that in a work like this, it would be neglected. The taste of Europeans would have been more gratified had it been less employed, but in proportion to their gratification would have been the disappointment of Asiatics. When I find a number of instances of this play upon words in our own Scriptures and that too on solemn occasions,\* I am the less disposed to censure it by wholesale in other writings; tho' it is certainly to be regretted that it should have been carried to such excess in some splendid oriental productions. Most of these puns upon words in the *Naishadha* apply to nouns and adjectives: the noun being used in a double sense, and the adjective being equally applicable to each of two nouns very different in their nature. A few examples will be sufficient to explain this.

इतोपि किं वीरयसे न कुर्वतो नृपान् धनुर्व्याघ्रगुर्वैश्वनादान् ।  
गुणेन युद्धेन विधाय निर्भरं त्वमेगमूर्खो वनयोर्व्यघ्रीवर्ध ॥

Wilt not thou who art the nymph of this world act the heroine over these Kings who conquer by arrows, bows, and bowstrings (गुणः,) and conquer this one by excellence alone (गुणः.)

एकैव तारा मुनिलोचनस्य जाता किलेतज्जनकास्य तस्य ।  
ततोधिका सम्पदभेदयन्तु रुताधिका विभ्रंतिरस्य यत्ताः ॥

The Moon's father had but one pupil of the eye (तारा) but he is much richer and has twenty-seven constellations (ताराः.)

दिनावसाने तरशेरकसाग्निमज्जनादिश्विलोचनानि ।  
अन्यप्रसादादुडुपस्य नक्तं तमोमयदीपवतीं तरन्ति ॥

In the evening, from the sinking of the (तरशि) sun or boat, the eyes of all pass (तमोमयदीपवतीं) the river of darkness or the dark river, by means of (उडुप) the stars or a raft.

Examples of the double application of the adjective occur in the following lines.

---

\* See the 49th Chapter of Genesis in the original Hebrew, for the play upon the words is lost in the translation.



अनेधि तज्जागरदुःखसाक्षिणी निशा च शय्या च शशाङ्गकामला ।

The night and his bed were witnesses of his wakeful distress. साक्षिणी witness and शशाङ्गकामला soft as a hare's breast, or beautiful by what has a hare in its bosom, apply to both निशा and शय्या

विवेश गत्वा स विलासकाननं ततः क्षणात् क्षौषिपतिर्धृतीश्रया ।

प्रवालरागच्छुरितं सुषुप्तया हरिर्घनच्छायमिवाम्भसांनिधि ।

Then the King entered the pleasure ground with a desire to compose himself as HARI entered the overshaded deep. Here the adjective प्रवालरागच्छुरितं applies to काननं the wood and अम्भसांनिधिं the deep, signifying for the first, variegated with new leaves, and for the second, variegated with coral.

देवेन तेनैव च काश्यपि स्यात् समीक्ष्याभयपक्षभाजौ ।

दिवाधिनाथौ हरिश्चाश्रितौ च युक्तं नियुक्तौ नयनक्रियायौ ।

The similitude between the Moon and *Garuda* being seen by VISHNU, they were both properly engaged in the service. यक्षभाज applying to the former signifies having phases, to the latter having wings. So दिवाधिनाथ applying to the former mean Lord of the *Kashatayas*, to the latter Lord of birds. So हरिश्चाश्रित meaning on it a deer, or having on it VISHNU. And so नियुक्तौ नयनक्रियायौ appointed for an eye\* or for carrying.

To such an extent is this play upon words sometimes carried that in the Thirtieth Book, where SARISWATI, the goddess of speech, is describing the character of individuals of very opposite qualities one being human and the other divine, she is exhibited as possessing such power over language as to make each verse tell alike upon the character of one and all and hence though several are spoken of, each one supposes himself the person intended. This of course could be effected only by a choice of such nouns and adjectives as have several different meanings, and such it is by no means difficult either to find, or manufacture in Sanscrit.

\* The Moon is regarded as one of VISHNU's eyes.

The last peculiarity of style in the *Naishadha* which we shall consider is the occasional insertion of appropriate *reflections* and *moral maxims*. It is very agreeable in a work of this nature every now and then to be interrupted with beautiful and appropriate remarks, or with moral sentiments which seem naturally to arise out of the subject under consideration. Sometimes these reflexions are made in a single stanza, or in a part of one, while the poet continues to pursue his main object; but at others, he pauses and carries them on through a number of couplets—as

ब्रूयते हि धर्मेण साधवो ननु कथं नैव निजोपयोगिता ।

By deeds and not by words the virtuous shine.

धनिनामितरः सतां पुनर्गुणवत्सन्निधिरिव सन्निधिः ।

Above all wealth is friendship with the good.

ऋदे गभीरे हृदि चापगाढे शंसन्ति कार्यावतरं हि सताः ।

In deepest lakes and hearts the most profound,

The wise in crossing shew their greatest skill

यत्रान्यकारः किल चेतसोपि जिज्ञेतेतैर्ज्ञतदप्यवायं ।

Tho' ignorant the mind, yet if sincere,

It may acceptance find with the Supreme.

*Damayanti* thus mingles reflexions and observations with her orders to her little messenger.

अर्णविकम्ब त्वरितं हि वेला कार्ये किञ्च खैर्यसह विचारः

गुरुयदेष्टं प्रतिभेव तीक्ष्णा प्रसीक्षते जातु न काकमर्त्तिः ।

शुद्धात्मसम्भोगनितान्तुष्टे न नैवधे कार्यमिदं निगाथं ।

अप्यं हि हताश न वारिधारा ज्ञातुः सुगन्धिः खदसे तुषारा ।

तथा विधेया न गिरोमदर्श्याः क्रुधा तदुज्ज्वले हृदि नैवधस्य ।

पिते न हूने रसने सितपि तिष्ठायते हंसकुलावतंस ।

धरातुरासाहि मर्दये याज्याकार्त्त्या न कार्यान्तरक्षुन्विचिन्ते ।

तदार्थितस्यानवबोधे निद्रा निभर्त्तवन्नाचरयस्य मुद्रा ।

All dangerous is delay : for time is swift :

And long deliberation is reserved

For grave affairs. The sharpest intellect

May wait advice ; but pain can never wait.

Then go, but tell him not of this affair  
 When he has freely drunk of pleasure's cup:  
 For to the man whose thirst is quench'd, the cool  
 And sweet refreshing draught no zest affords.  
 And do not speak to him of this affair  
 When rage inflames his mind; for to a man  
 With gall upon his tongue, nothing is sweet;  
 But even sugar bitter to the taste.  
 And do not treat with him on this affair  
 When deep immersed in other weighty cares;  
 For then attention sleeps, and by her nod  
 A flat denial gives to what is sought.

The following are said to be the reflexions of NALA within himself  
 when solicited by the gods to confer a favour.

दुर्लभं दिग्धैः किममीभिस्त्वादृशं कथमदो मदधीनं ।  
 ईदृशं मनसि कृत्य विरोधं नैव ह्येन समश्नायि चिराय ॥  
 जीवनावधि वनीयकमात्रैर्याच्यमानमखिलं सुखभं यत् ।  
 अर्थिने परिवृष्टाय सुराढ्यां किं वितीर्थ्य मम तुल्यं चेतः ॥  
 भीमजा च हृदि मे परमास्ते जीवनादपि धनादपि गुर्वी ।  
 न खमेव मम सार्हति यस्याः षोडशीमपिककां किल नोर्वी ॥  
 मीयतां कथमभीक्षितमेवां दीयतां द्रुतमयाचितमेव ।  
 तं धिगन्तु कलयन्नपि बाष्कामर्थिवागवसरं सङ्गते यः ॥  
 प्रापितेन षट्कालुविलम्बं कम्भितेन बद्धयाचनकण्ठां ।  
 अर्थिना यदधमर्जति दानात्तत्र लुब्धति विलम्ब्य ददानः ॥  
 बत् प्रदेवमुवनीय वदाम्यैरीयते सखिजमर्थिजनाय ।  
 सार्थनोक्तिर्विकल्पविश्रङ्गावासमूर्च्छदपमृत्युचिन्तिता ॥  
 अर्थिने न ह्यखवद्गमनाचं किन्तु जीवनमपि प्रतिपाद्य ।  
 यवमाह कुशवल्गुनदायी ब्रह्मदानविधिरक्तिविदग्धः ॥  
 पञ्चशङ्करविगर्हितमर्हं न श्रियः कमलमाश्रयदाय ।  
 अर्थिपात्रिकमणं विमलं तदासवेक्ष्य विदधीत सुधीस्तत् ॥  
 वाचमानजनमानसवृत्तेः दूरबाध वत् कम्प न बल ॥  
 तेन भूमिरतिभारवशीयं न नुनैर्नैमिरिभिर्न समुद्रेः ॥

ना धनानि क्वयः खलु जीवन्मृत्यवार्थयतु जातु परकः ।  
 क्वचिच्चैव कुर्वते मम चिन्तं यत्तु नार्थयति तानि मृतोपि ॥  
 माममीभिर्दिष्टं याचितवार्हर्द्धात्तत्तमवमत्तं जगद्ध्या ।  
 यद्यसौ मयि निवेदितमेतन्निष्कृष्योक्तु क्वतमस्तु तदीयः ॥  
 क्लेशस्तत्र परलोकमुयेता ह्य विहाय निधने धनमेकः ।  
 ह्यर्त्तमुल्लसत्तदस्य निनीवत्यर्थवन्मुदयहवचित्तः ॥  
 दानपात्रमधमर्त्तमिष्टैकयाहि क्षोडिमुजितं दिवि दाहि ।  
 खाधुरेति सुकृतैर्यदि कर्तुं पारलौकिकमुद्गीदमसीदत् ॥

Then NALA long within his mind revolved,  
 What can I have, which these do not possess ?  
 All that I have, I willingly will yield  
 To such petitioners ; nor will I spare  
 My life, if that will satisfaction give.  
 But far more dear to me than life or wealth  
 Is BHAIMI whom they seek : the world with her  
 Is not to be compared ; if her they ask  
 I then must say—"She is not mine to give ;"  
 O that I knew their wish, that I might give  
 Without their asking me ; for woe to him  
 That long postpones to answer fair requests.  
 If thro' delay the suppliant is ashamed,  
 Then all that he can give, will not wipe off  
 The stain indelible of such a crime.  
 A gift conferred in time, like water cool,  
 Revives the hearts of those about to faint  
 From apprehension of a sad repulse.  
 The gen'rous man will give his gold like straws,  
 Nor spare his life, if that should be required :  
 So say the Shastras for his use designed.  
 The wise regard the hand of him in need.  
 As far more fit for fortune's resting place,  
 Than that expanded lotus in the pond,  
 Where she is said her residence to fix.  
 By him who never knew the happiness

Of satisfying needy craving souls,  
 The earth is made to groan ; and not by weight  
 Of mountains high, and spreading trees and seas.  
 That misers should, while life remains, hold fast  
 Their precious wealth, is nothing wonderful ;  
 But that in death, they should refuse to give,  
 Is what may justly fill us with surprise.  
 I am most highly honoured by the gods,  
 In being asked before all other men  
 A favour to confer. The fruit is great,  
 Which I by liberality may gain.  
 The man who on the poor his wealth bestows,  
 Tho' doomed to pass the lonely road of death,  
 In heaven shall find a happy safe abode ;  
 And there the gifts upon the needy poured  
 Shall be repaid more than a million fold.  
 Hence all the wise should so their riches use,  
 As to secure this future recompence.

We conclude our quotations from the *Naishadha*, with those stanzas with which the author has concluded his performance, and in which he has ventured to express his opinion of its merits. Though not so arrogant as OVID when he said—

Jamque opus exegi ; quod nec Jovis ira, nec ignes,  
 Nec poterit ferrum, nec edax abolere vetustas ;

yet it is evident he contemplated his work with great self complacency.

मदुक्तिश्चेदन्तर्मदयति सुधीभूय सुधियः किमस्यानामस्यादरसमुबबानादरभरैः ।  
 यथा यूगलदत् परमरमणीयापि रमणी कुमारानामन्तःकरवद्वर्यं नैव कुर्वते ।  
 दिशि दिशि गिरियावाक्यां वनानु सरस्वतीं तुषयति मिथो यामापातस्फुरद्गुणितम्बरं ।  
 सपरमपरः स्त्रीदीदृशान् वदीयमदीर्घते मयितुरन्तं खेदञ्चैदि प्रमोदनमोदनं ।  
 यम्यपयिरिच क्षचित् क्षचित्पि न्यासिप्रवन्मनसां प्राञ्चमन्यमना वठेनपठतीमास्त्रिन् सखा खेचतु ।  
 अक्षराक्षरमुबसृषीकृतदृढयस्त्रिः समासादयतेतत् क्षावरसोर्षिमज्जनसुखेभ्यामज्जनं सज्जनः ।

If this my work should please the wise in heart,  
 The scorn of fools will nought with me avail ;  
 The charms of beauty are concealed from boys ;  
 But seen and felt by men of age mature.

Altho' my language sounds sonorously,  
 'Tis not the empty sound of falling rocks.  
 Its meaning will be found a sea of milk,  
 Which to the churner, will abundance yield  
 Of nectar most delicious to the taste.  
 It is confessed that knotty points exist,  
 And such it was my object to present.  
 Let not the reader in conceit despise,  
 What all at once, he cannot comprehend ;  
 But rather let him seek a skilful man,  
 Who can explain what seems to be obscure,  
 And bathe himself in the poetic stream.

It would be easy to institute a lengthened inquiry into the merits of SHRI HARSHA in comparison with some of the Latin Poets ; we shall satisfy ourselves with a single remark. In glowing descriptions of the passions and particularly the passion of love, he resembles OVID ; in the easy flow of his language he is VIRGIL's equal or perhaps superior ; in the variety of his metres and moral reflexions, he competes with HORACE : while in pomp of expression, diversity of imagery, and minuteness of delineation he far exceeds them all.

---

## X.

## ON

## SIAMESE LITERATURE.

BY CAPTAIN JAMES LOW,

M. A. S. C.

[Letters used in this Paper—in expressing Siamese sounds :

ā—broad a.

à—short a.

ā̄—a short prolonged.

ā̄̄—ditto, answering to a long vowel.

û—the French *û* which may be used for it.í and í—*as* in *police*, *it*, long or short.ai—as *y* in *my*.ei—as *i* in *pine*.]

THIS Paper cannot be better begun than by quoting a passage from "*Leyden's remarks on the languages and literature of the Indo Chinese nations*." (\*) "The Siamese or Thai language contains a great variety of compositions of every species. Their poems and songs are very numerous, as are their *Cheritras* or historical and mythological fables. Their books of medicine are reckoned of considerable antiquity. Both in science and poetry, those who affect learning and elegance of composition sprinkle their style copiously with *Bali*. Their *Cheritras* or romantic fictions are very numerous, and the persons introduced, with the exception of RA'MA, have *seldom* much similarity to those of the Brahman's;" and he justly observes that several out of a list of forty-one enumerated by him, "contain the same stories and incidents which are current among the *Rat,chéng*, *Barma* and *Malayú* nations."

This latter circumstance naturally follows from the fact that most of the stories alluded to are founded on events or legends derived from Western India.

The generality of these compositions are spun out to an intolerable length to an European taste—and in those of a dramatic nature the characters introduced often make a whimsical display of their own feelings and opinions, which bear no reference to the main action or its accessories—a fault from which our own drama has not long been free.

1. The *Rāma-ke-un* is a poetical version of the famous *Rāmāyana* of the Hindoos—and relates of course the adventures of RĀM or PHRA RĀM and his brother 'PHRA LAK [LAKSAMANA of the Malays] or the General—and their wars with SOTSAKAN or DUSHAKANTHA [one of the names of RĀVANA] Tyrant of Ceylon, who carried off NANG SEDA [or SITA], wife of RĀMA.

The version adheres pretty closely to the original text in so far as incident is concerned. It is composed in the style termed *Rūng ū Phāk*—and when dramatised, takes up about ten days for the representation.

2. *Radin*.—Leyden's remark is correct, that this book is a translation from a Javanese story.

It is the history of RADEN MONTRĒ (MĀNTRĒ) or Eenau, then son of THAUKHŌ REPAN, of KŌSEFAN, who having lost his wife in a whirlwind, disguises himself and proceeds in quest of her. She however is also in disguise; many adventures befall him in the country of *Daha*, the King of which has a lovely daughter named BŌTSABA, and also in *Gagalang*, and *Sinyasari*. This work consists of *seventy* volumes, or rather chapters.

3. *Somanakhodom* is a history of BUDDHA in mortal shape. It is also termed *Wetsandān*—in *Baili*, *Wesantara*. It consists of thirteen volumes, each of which relates events which have happened to that deified personage during just so many separate states of existence, agreeably to the metempsychosis—These are—

1 *Shotsaphan*, ..... 19 stanzas of 8 lines each.

2 *Heemmaphādn*, ..... 134 stanzas.



- |    |                              |              |
|----|------------------------------|--------------|
| 3  | <i>Shammakan</i> , .....     | 209 stanzas. |
| 4  | <i>Wannapawek</i> , .....    | 57 ditto.    |
| 5  | <i>Chú Chok</i> , .....      | 79 ditto.    |
| 6  | <i>Chu Laphom</i> , .....    | 35 ditto.    |
| 7  | <i>Mahá Phon</i> , .....     | 80 ditto.    |
| 8  | <i>Thúman</i> , .....        | 101 lines.   |
| 9  | <i>Matsi</i> , .....         | 90 ditto.    |
| 10 | <i>Sákkrábáp</i> , .....     | 43 ditto.    |
| 11 | <i>Mahá Ratchábab</i> , .... | 69 ditto.    |
| 12 | <i>Chákrásat</i> , .....     | 36 ditto.    |
| 13 | <i>Nakhan Kán</i> , .....    | 48 ditto.    |

4. *Rü-ung Phriä* or *Wetyasundān* is the history of a Prince of this name, who, struck with a fit of devotion, turns ascetic, and performs many notable deeds of charity. It is written in the style termed *Nangsùthet*.

5. *Wärdwong* is a history in verse of a person of that name, and of a Princess NANG KHARAWÍ. His elder brother was CHETTHA SINGHANA RACHASÍ.

This person possessed an enchanted diamond, which was stolen from him one day as he lay asleep in the forest by a *Rüsi* [*Rishi*]. The *Rüsi* in escaping through the air with his prize soars rather too high, for he enters the region of the fierce wind *Lomkrót*, which blows off his head. The diamond falls to the ground, is afterwards picked up by the Commander of a Chinese Junk, and at length reaches *Wärdwong*.

6. *MOHOSOT*, in Bali *Maha Satta*, contains, under the former title, as LEYDEN described, the wars of MAHA SOT and CHORNI, and is the same as the Burman *Mahá Sutha*.

The following appears on a cursory examination of the book to be the outline of the story.

MOHOSOT is prime minister to Raja THAWÍTHE, who is opposed to Raja THAU CHOULANI and his Minister TAKFWAT. The whole of the

incidents relate to military strategy, and a trial of skill in sapping and mining betwixt the parties.

MOHOSOT after a long series of mining and countermining operations contrives to seize CHOULANT, and to carry off his daughter for his master THAWFTHE. The latter however restores to the vanquished king the government of his country.

This *Cheritra* is strongly indicative of the peculiar mode of warfare practised by the Indo-Chinese nations, where self-defence, and a studious endeavour to shun all open danger, are primary circumstances.

7. *U'nnarút* is a Dramatic Opera, or musical dramatic work, in ten volumes. OOUNARÚT, according to LEYDEN, was the Grandson of CRISHNA or the Hindoo ANIRUDHA.

It has been composed from a history with a similar title, and it is perhaps one of the most finished of Siamese compositions, whether considered with reference to the language or sentiment, both of which are as refined as the present state of literature and of society in Siam can be supposed to admit of. It is not exempt however from that blemish which unfortunately pervades the Dramas of more civilized people,—indecent, and too frequently gross, allusions. The summary of the story is as follows :

PHRA-TN or INDRA descending from the sky in form of a deer, allures the Raja OOUNARÚT from his palace, who pursues the supposed game to the precincts of the palace of THAU KRÚNG PHAAN, a YAK or RATCHSHA : next follow the loves of the Raja and the adopted daughter of the YAK, and the recital of their cruel separation after a very short acquaintance. The lady is inconsolable, but as he is determined to find out who her lover is, a thing she had neglected to enquire of himself, she asks the advice of an attendant ; this female draws a likeness of him from memory, and gives it to her. A faithful attendant is then directed to search both earth and air for the Raja, and that the latter may credit what is to be communicated to him, she also carries a box of the perfume used by his mistress. The Raja is after some time found and eagerly follows the attendant back to the YAK's palace, where having gained access to the

apartment of the lady he is in act of vowing, as lovers are wont to vow, when the YAK's son unluckily enters and seizing him, binds him with a coil of snakes, and then with one end of this he suspends him from the ceiling. OOUNARŪT's Uncle BEROMMA CHAKKRI learning the deplorable fate of his Nephew mounts on the back of *Khrūt* (the Hindoo eagle *Garuda*) and speedily arrives on his flying charger at the YAK's palace. Bursting into the apartment the snakes are alarmed at sight of their inveterate foe *Khrūt*, and quit OOUNARŪT, who seizing a spear engages the YAK in single combat. He afterwards carries off the lady to his own country.

8. *Malay* is a book quoted by Dr. LEYDEN and relates, he observes, to the benefits of MALAY, the being whose office it is to allay the torments of *Naraka* or hell. I have not perused it.

9. *Marée*.—An account of a daughter of a RATCHSHA.

10. *Chattri*.—A Drama in the *rāṅg Lakhan* or Ligonean strain.

11. *Chāḷāwān*.—Is a History of CHALAWAN, prince of alligators, who under illusive forms allured to the banks of the river the two daughters of a Siamese, and then conveyed them unhurt to the deep. These were NANG TAP,HAU KUA, "the princess of the diamond ship," and NANG TAP,HAU THANG "the princess of the golden ship." King CHAU KHRAI THANG fascinated the alligator, which coming on shore was slain by him after two fierce engagements.

12. *Phom Hāām*.—The story of "PHOM-HĀĀM," or "*she with the fragrant locks*," the daughter of an elephant. She cuts off one of her ringlets and gives it to the winds. It is wafted across the ocean to the country of a certain king who finds it while bathing—being directed to where it lay by the perfume it spreads around. He consults soothsayers regarding the original wearer of this precious ringlet, and is directed by them to the residence of PHOM-HĀĀM. With her he elopes, followed by the elephant,\* which subsequently dies of grief, bequeathing his tusks to PHOM-HĀĀM.

---

\* Some mortal in a stage of the Metempsychosis.

*Pră-thôm*.—This has been stated generally by Dr LEYDEN to be ‘a mythological account of the origin of the universe, according to the principles of the Buddhist Sect.’

I find on examination that it is nearly a transcript of a *Bali* work. The contents may be briefly described.

The world is consumed by the presence or contact of seven suns.

INDRA, (God of the firmament) with many inferior deities, are also consumed along with their mansions. When one sun had gained the ascendant a great deluge fell from Heaven. This deluge was tossed and conglomerated by the force of mighty and conflicting winds—after which this earth emerged from the chaos—diffusing the most exquisite odours. These were wafted from the Virgin Sphere to the heavenly regions, and allured the Gods to descend to observe whence they proceeded. They tasted the perfume-exhaling soil, and prepared to re-visit their exalted abodes.

Many of the female deities however had become pregnant from the effects of what they had eaten, and being then too heavy to wing their flight back were compelled to remain on earth. Here they gave birth to beings who subsequently spread the race over the habitable globe.

In the latter part of this narration we have an allegorical allusion to the evils which follow too eager a pursuit of sensual gratification—and there is something in it which agrees with the scriptural accounts of the flood and with the Hindu description of the fall of the once angel-like, or devata-like, progenitors of the human race. In another chapter it has been shewn that the Siamese are acquainted with THAN MANOO, the Hindoo MENU or NOAH.

*Năng Prathom*.—Is a story of a wonderful lotus—which a *Reasi* (or *Rishi*) saw in a tank—and which after some time increased to such a size that he was induced to open it. To his great surprise he found a female child in the cup which he accordingly brought up.

The curiosity incident to the sex prompted her when grown to woman's estate to court society. She wrote on a slip of paper an account of her solitary mode of life with the hermit, and tying it to a nosegay cast it to the winds.

RAJA PHERA SOWAT of the country *Ulm pancha*, has a dream in which he is directed to go in quest of a certain bouquet of flowers. He awakes and mounting a pegasus flies towards the east. Passing over the *Rishi's* house he is attracted by plaintive and exquisite vocal music. Pegasus instinctively descends to the earth.

The Raja inquires at the lotus born damsel if she knows to whom the nosegay belonged. She abashed at the strange sight of a youthful person of the other sex rushes into the house and shuts the gate. The Raja pretends to be faint from fatigue, and at his humble intercession is admitted to the house,—where he so gains on the affections of the fair that she consents to become his wife. The *Rishi* returning from the forest unites them in marriage.

*Nang Sothān*.—The history of a queen who was wife to a YAK prince. This latter carried off the wife of a neighbouring prince, whose residence was in the hollow of a tree. This lady who was called NANG THEPPHALINLA, was fiercely assailed, as might have been expected, by NANG SOTHĀN—who was obliged however to return to her parents. The YAK is afterwards slain by the injured husband.

*Nok Khúm*.—Is described by LEYDEN as a mythological account of the celebrated HAMSA.

*Nok Khúm* however means the quail—*Hong* or *Phria Hong* being the HAMSA.

This story I have not examined.

*Pokkhāwōdi*.—Seems from the above authority to be a history of the Hindu BHAGAVATI.

*Theppha lin thāng* is the history of a prince of this name, who to escape the fury of a *Ratchsha*, turned himself into a golden fish. It is in 4 vols. containing 80 pages each.

*Phā-nān sān nāng*, or *Phali sān nāng*, contains the instructions of the Ape General so called to his brother SOOK KRIP. They were in the service of RĀMA in his attack on *Lanca* or Ceylon. These brothers quarrel and fight, when SRI RĀMA ends the combat by killing the latter with an arrow.

*Makkali phon* is stated by LEYDEN to contain the adventures of the son of a chief who possessed a wonderful cow resembling the Hindu KÁMADUHA.

*Supha-sit*, by the above authority, is a book of moral instructions. It may more properly be designated a compendium of maxims and instructions for conduct in every situation of life, addressed to all ranks.

*Phrà Suwanna hong*—Relates to a prince of this name, who dreams of a garland of flowers which entwines round his wrist—out of which crawls a snake. The snake bites him and he dies. On awaking he tells his dream to a soothsayer who gives the following interpretation of it. That the prince would marry a beautiful Princess—be afterwards slain and then re-animated. The prince falls in love with the daughter of a YAK—who suspecting an intrigue lays a spring spear in his path—by which he is mortally wounded, and just reaches home to expire. The funeral procession is ready to move off, when the princess arrives with a phial of elixir of life which INDRA had sent down to her. With a few drops of this liquid her lover is restored to life and her.

*Prang thāng*, according to LEYDEN, relates to the adventures of the persons who went to the land of the YAKS or RAKSHAS in search of the fruit called *Prāng thāng* (the *buah sitr* of the Malays) for which a certain princess being pregnant had a longing. The Hesperian boon was granted by the YAKS on condition that they should have the child when born. They receive the child—but it is subsequently restored to its parents.

*Nāng sip sāng*—The twelve Princesses. It is related in this book that twelve children were exposed and left in the forest to perish by their parents who were pressed by famine.

A YAK finds them and educates them (for there are good YAKS, although the term implies generally a creature partly human, partly bestial. a satyr, or a wood demon or giant.) When grown up there these his proteges elope, and being pursued by him they enter the skin of a huge buffalo and lie concealed—next in that of an elephant—and after various adven-

tures reach the kingdom of PHRA ROTTHASEN—who takes the liberty of making all of them his wives. It so happens that a female YAK who has assumed the form of a lovely woman, arrives in His Majesty's dominions. The king is captivated as may be supposed.

She becomes the favorite in the palace—and being determined to get rid of all her rivals works by a stratagem the ruin of the king's twelve wives. Feigning a dangerous illness she persuades the infatuated Monarch to order the eyes of his other wives to be torn out on the plea that she cannot recover unless the eyes of twelve persons by one mother are applied to her body. The Princesses are cast into prison after their sight is destroyed—and this barbarity is noticed in the story to be a just punishment—because they had been accustomed to string the fish—caught in angling—through their eyes!\* The youngest Princess it seems spiked only one eye of the fish she caught—and it was owing to this circumstance that the executioners accidentally left one of her's uninjured. These Princesses bear children in prison much about the same time—and all but the youngest devour their offspring through excess of hunger—PHRA-ROT, the son of this younger Princess, grows up to manhood, but the cruel Queen hearing of his adventurous disposition lays a snare to get rid of him.

She feigns a second illness and alleges that she cannot recover unless the enchanted oranges and mangoes which a distant region produces are plucked and brought to her.

The King orders the great gong to be sounded, and a reward is proclaimed for whoever will undertake the perilous journey. PHRA-ROT at once, as the Queen foresaw, offers to go—and then she pretending great anxiety for his safety, gives him a letter to her daughter MARF, a Yak—in which the latter is directed to slay and devour the bearer. PHRA-ROT sets out, and in passing through a forest encounters a *Roosee* (or *Rishi*).

---

\* It were well if the Siamese or even other more enlightened nations would put the humane sentiment herein implied into practice.

The holy man invites him into his cell—and upon enquiring whether the youth is bound, is shewn the letter to MARf. He suspects some deception, and therefore opens and reads the letter, for which he substitutes another, directing therein the *Yak* to shew every degree of kindness and attention to the stranger bearing it, and to consider him as precious as a diamond. Ror reaches in due time the Palace of the *Yak*, who treats him with consideration and eventually falls in love with, and marries him contrary to the advice of her soothsayers. PHRA ROR happens to be walking one day in the garden reflecting on what he ought to do, when melodious strains of music strike his ear—and on arriving at the spot whence these proceed, he finds a tree loaded with the fruit which he had come in quest of. He now returns to the palace and plies MARf with wine in which a soporific drug has been steeped—and during its operation he steals a sufficient quantity of the fruit, and conveys it off, together with the *eyes* of the twelve Princesses which he found suspended on a bough—also an enchanted rod—a bow with unerring arrows, a drug which could restore lost vision, and others which could produce fire, water, and various requisites at the will of the possessor.

MARf awaking from her sleep, pursues the fugitive, again contrary to her soothsayers advice. Already she seems to have him within her grasp, when a portion of one of the drugs being cast on the ground by Ror, innumerable sharp stakes start up and oppose her progress for a while. She gets the better of these by counter spells, and again approaches Ror who by assistance of another drug hurls an upturn mountain at her. This also is removed by a counter drug. Ror now interposes a sea betwixt him and his pursuer, who not being provided with more counter spells is consequently foiled.

Ror arrives at his father's palace and presents to him the Hesperian fruit. It is carried to the Queen—who immediately feels that the spell which gave her the assumed shape in which she had ensnared the Monarch in the meshes of love was now dissolved. Instantly her features enlarge—huge tusks project from her mouth and she stands confessed before the King in all her natural deformity.



The King aghast at the sight calls on PHRA-ROT for assistance, who touches the *Yak* with one end of the enchanted rod—and by thus killing her enables the twelve Princesses to regain their places in the palace, together with *their eyes* which PHRA-ROT replaces in the sockets and heals up with one of the drugs brought with him.

However extravagant or puerile this story is, it still affords traces of the prevalent ideas of the people amongst whom it originated—and it has seemingly been derived from Indian legends.

*Nang Champa-thang*, or the Princess of the golden champa flower. This Princess finds an alligator's egg which she keeps until it is hatched. The alligator grows large, and then escapes to the river, and afterwards distresses the peasants, killing and devouring numbers. The people inform the King of the country that the animal will not leave the river unless he sacrifices his daughter to appease it. To save his people the King orders the Princess to descend to the bank of the river. She takes with her a favorite cat *Nang-willa*, and entices the animal on shore, which follows her beyond her father's territory. Here she plunges into a lake and is received into the cup of a lotus. The alligator pursuing falls on the spikes of the huge flower and is killed. The cat dissuades the Princess from returning home after the cruelty shewn towards her. She is caught by CHANG THAU SINGHON YAKSA, a *Raksha*, who adopts her as his daughter. PHRA CHAIYA CHET, King of a neighbouring territory, having gone upon a hunting expedition gives chase to a golden deer which crosses his path. This deer is INDRA in disguise, who leads the King to the *Yaks* palace where he disappears, and as usual, a love scene ensues, which ends in the Princess returning with the King to his city. The Queen of the latter becomes jealous and falsely accuses her rival of having been brought to bed of a log of wood:—matters are however amicably adjusted.

*Lok suā kho*—The young tiger and bull. LEYDEN notices this as an account of the friendship which existed betwixt a tiger and bull, and of their being afterwards changed into men by a *Rishi*.

*Phra phim Sawan*—History of a King of this name and his Queen NANG SANG SURIYA.

*Phria Phali*, and *Sukkrip*, or the adventures of BALI and SUGRIVA.

*Thau kroong Son*—History of a *Raksha* who stole a Princess.

*Khun phen* relates the adventures of the famous Siamese general of that name. His wars with *Laos* and other states. He leads into captivity NANG SA-E FAA “the princess of the jewel necklace,” daughter of the King of *Laos*—who is given in marriage to the general’s son. He also surprises the prince of *Sokkothai* (the latter now an integral province of Siam) and carries off his daughter NANG KAO KRÍYÁ—lit. princess of the inestimable diamond of *Prangi*.

*Trei Wong*—History of a prince who caught a white elephant.

*Chein-narāt*.

*Phrā-Photisat*—History of one of the incarnations of *Buddha*.

*So-thin*.

*Hæ-sang*—LEYDEN observes that this book relates the adventures of the Prince, “who was born in a shank or shell and remained in it until maturity.” The Prince however came into the world, only *along with* a shank shell. He is exposed in the forest, is miraculously preserved, is adopted by a chief of the *Nāgas*, or snakes. The THEWALDAS or DEWAS send him afterwards in a gold ship into the regions of the *Rakshas*, a seven days passage beneath a mountain. He returns and goes through many adventures.

*Sang sin Chai*, or history of a prince who came into the world along with a shank shell and a bow and arrow. He travels into the country of the *Rakshas* in search of his aunt KE SAN SAMUNTA, who had been carried away by evil genii. His battles with them are related, the death of the *Yaks*—and his visiting the Prince of the *Nāgas* in his palace beneath the waters. Here he plays a game of *chess* with the prince; the stakes are the shank with the bow and arrows on the one hand, and the country of the *Nāgas* on the other. The prince loses. SANG sin CHAI

wishes him to give his wife in lieu of his kingdom. This he refuses. The former draws the bow and sends an arrow forth which instantly assumes the form of *Garuda* or *Khrut*, the terror of the snake tribe. The bird tries to pounce on the prince, who however makes his escape. SANG SŪN CHAI then carries off NANG SUPHAN, the Snake Queen.

*Waranut and Wāranet*—The history of two twin brothers.

*Nang Oothai*—History of a princess of the *Nāgas*.

*Maha Chinok* is derived from the Bali history of a prince, one of the Avatārs of *Buddha*

*Mlithang*—History of a *Yak* princess.

*Nang on*.

*Wārāche-in*.

#### PROSE.

Prose is amongst the Siamese confined almost entirely to treatises on Law and Physic, and to writings connected with the common details of business.

They are exceedingly methodical and tedious in their epistolary style. And when the correspondence is of a political nature, each successive letter minutely records the substance of all the preceding ones and of such conferences as may have taken place.

They have a few fables in prose.

NANG CHAMPA-THANG, or the Princess of the golden *champa* flower.

#### POETRY AND MUSIC.

It would be foreign to the present purpose were any attempt here made to compare Indo-Chinese poetry with that of the more western world. It will be sufficient to exhibit such extracts from the most approved Siamese poetical works as may allow the reader an opportunity of drawing his own inferences respecting the real rank which they are entitled to hold. The late Dr. FINLAYSON who accompanied Mr. CRAWFORD's mission to Siam very correctly observes that the vocal music of the Siamese is plaintive and the instrumental lively, playful, soft and sweet. The few

Siamese airs which accompany this paper were after a great deal of trouble written out for me by a well known Malayan proficient of Penang named PRIMUS (since dead), assisted by Siamese musicians. Mr. CRAWFORD I believe has observed that Siamese music is pitched on a key unknown to barbarous nations.

The groundwork of the *Thai* prosodial system seems to me to be that of the Sanscrit, although it has been modified in some measure by the peculiar structure of the new medium to which it has been adapted. Such a system could not fail to undergo a change when forced from the service of an attenuated syllabic into that of a monosyllabic language. M. De L. LOUBERE in his historical relation of Siam considered that if the poetry of a language (\*) consisting of monosyllables, and full of accented vowels and compound diphthongs, consisted not in rhyme, he could not comprehend how it could consist in quantity as did the Greek and Latin poems.

The *Thai* language is not exactly in this predicament, for it contains an inexhaustible source from which dissyllables and compound words may be drawn, namely, the *Bali*; but, granting that such an advantage did not exist, the Siamese language is competent to yield poetry without rhyme, and that by an artifice combining the quantity employed by the Greek and Latin poets (who pronounced their words either in a high, low or middle tone, or in tones intermediate to these by an union of the high and low) with the accentual system of the English. For as the *Thai* language is pronounced according to a nearly invariable scheme of long and short vowels, and is assisted by a powerful body of tones and accents, it is clear that it must be free from any uncommon restraint of the nature alluded to.

If again verse consists 'chiefly in the arrangement of the syllables 'into feet, and the proper and harmonious distribution of the pauses by 'means of which the recurrence or rather identity in respect of certain 'qualities of the lines or stanzas, of which the poem is composed,

---

\* He here treats of Siamese language.

'enables the ear to distinguish the close of each series of feet, and to 'anticipate that close at stated intervals,' then is the *Thai* language perfectly capable of such a combination. The *Thai* poetry is so supplied with rhythm that it might and frequently does exist without rhyme.

There are two prominent styles in the poetic works of this language—the epic\* and the dramatic.

The greatest proportion of the *Nangsu So-wt*, or heroic poems, resemble the *Cheritras* of India. They are not confined to one species of measure, as shall be shewn.

The unities are not often much attended to—and the generally diffuse style of their works is unfavorable to the action.

As most of the different sorts of metre used in their poetical works consist of a great many feet, there is an opportunity afforded of correcting the consequent heaviness, by a proper distribution of the pauses, or the *Yút hai chai* as they are termed. These most commonly divide the lines into two equal parts, excepting when they approach to the hexameter, when two or more pauses in a line are required for the melody. A word is very rarely divided by a pause—an advantage, if not a beauty, peculiar to the monosyllabic system. The sense too is seldom disjoined to assist in the movement of the feet.

There appears to be no cæsural pause where the preceding syllable is long. The last word of a verse, or of a stanza is usually pronounced in a lengthened tone—and there is no arbitrary cadence† observed. This prolongation of the tone in some instances appears to supply the want of a long syllable, although it certainly is attended with the disadvantage of increasing the chime. The capital accent is in most cases said upon the word immediately preceding the cæsure. Some strongly accented or intonated syllables are short by rule—thus *Phră*. It requires a strict attention to the verse to distinguish in many cases the vowels u, ă, e, ai.

---

\* Called *Nithan*—or *Niyai* and *ră-ang răn*.

† Long bot.

The prevailing tone in which the Heroic or Epic poems are recited and read is high ; but there is too much chiming in the whole to please an European ear.

Although the accent may fall on a consonant, the word in which it occurs is short under any circumstance, if its chief vowel be short.

### THE BOT-RANG OR DRAMA.

The Siamese have attained to a considerable degree of perfection in dramatic exhibitions—and are in this respect envied by their neighbours the *Barmans*, *Laos* and *Cambojans*, who all employ Siamese actors when they can be got.

The *Bot-rang* may be translated a melo-dramatic opera. The subjects are taken from their romantic histories. They are acted on many occasions of ceremony and at the great festivals—and the performance of one piece will sometimes last for ten days. Princes have a hall appropriated for such public exhibitions—but temporary sheds are most commonly erected with stages inside for the actors, when the populace are to be gratified. The *Lok lo* or actors are not always speakers ; for it sometimes happens that they have only to adapt their gesticulations to what is spoken by the prompters, and so well is this conducted that the deception is not easily discovered at the distance where the spectators stand : nor was I aware of it until an attendant pointed it out to me.

A chorus of twelve or more persons, and aided by a full band of music attends. The female characters are generally represented by boys in women's attus. The dresses are rich and becoming, and the dances graceful and easy, surpassing in every respect the shuffling of the feet, and frequently distortion of the body exhibited in the Indian natch—and which is only supportable when it shews off to every advantage the fine shapes and handsome features of the Hindu female votaries of *Kâmdeo*.

The music would be very pleasing were one or two of the wind instruments laid aside, especially the *Pi chanai*, a harsh sort of hautboy.

The *Sticcado*, composed of a number of metallic bowls disposed on a circular frame of bamboo which are beaten by a muffled stick, is an instrument of considerable compass.

The *Bot-răng* employs every variety of Siamese measure—and the greatest attention has been paid to suit the language to the actions, feelings or subjects displayed. To each style also distinct and apposite musical airs are appropriated. These airs are not all of Siamese origin :—thus there is the *Laũ* or *Laos* air, the *Lukhăn* or *Ligor*, and the *Mon* or *Pegu-an* airs. The music, vocal and instrumental, of the Siamese is more pleasing, because more natural than that of the Chinese. A Chinese when singing strains his voice, pitching it at so high a key at the outset, that forced and unnatural tones must be afterwards resorted to ; and as if aware of its effects, he immediately rings a brazen peal from deafening instruments, which at once and without further comment convinces a foreigner that he is as far behind many Asiatic nations in harmonic feeling, polish and taste, as he is superior to most of these in many of the acts most conducive to public prosperity and to private convenience and luxury. The Siamese seem to have no idea of written music : so that in reading one of their operas or dramas much of the effect which a knowledge and use of them would produce is lost on a stranger. Above each particular stanza or chapter the name of the air to be used is noted.

Amongst the other kinds of *Thai* composition are the *Mú phâtkan*—a sort of heroic verse depending more on the order of the syllables (called *Kham-ti tâng*.) than on rhyme or *Klăn*. This kind is generally used in sacred works. They have likewise *Phlêng* or lyric verses or songs, *Plengna* pastorals, *Pleng* or elegiac verses—and *Plengot* or lamentations. The note below\* will shew that the *Thai* are a people who delight in poetry

---

* <i>Nangsu so-đi</i> , ...	Romance—history.	<i>Phôt thâm toa</i> , ...	} Tropes—figures.
<i>Bôt râng</i> , .....	Dramatic opera.	— <i>o-at toa</i> , ...	
<i>Ni than</i> , .....	} Epic or heroic composition.	— <i>yok toa</i> , ...	
<i>Ni gai</i> , .....		— <i>chom</i> , .....	} Metaphor—similitude.
<i>Ru-ang rau</i> , ...		<i>Khă nung</i> , .....	
		<i>Kădn nung</i> , .....	} Unities.

—the birthright of all rude people, and the elegant refiner of the mind in polished life—and that they have improved what nature has bestowed by confining it within established rules.

Their musical instruments are well enough adapted to their style of composition. A list of them will be found at the end of this paper.

History of NARINTHOM PHOMI and his queen KAPPHA.

*Bot-Nangsu So-at or Yani.*

In this we find verses of four lines each, the latter having alternately five and six words or syllables. Metre is not essential to this species of verse at the close of each line, but the last word in the first line rhymes with that which immediately precedes the cæsure in the second—while the last words of the second and third line rhyme together. It may appear affectation to make use in a disquisition on the poetry of a rude nation, of the prosodial terms applied to Greek and Latin poetry. but without their adoption it would be impossible to afford the means of comparing the Siamese system of prosody with that of other Asiatic nations.

The order of the feet in the four first lines is thus—

1st line, Trocheus—Amphimacer.	✓ —    ✓ —
2d ditto, Bacchius—Dactyl.	✓ ✓ —    ✓ ✓ ✓
3d ditto, Spondee—Amphibrach.	— —    ✓ — ✓
4th ditto, Amphimacer—Dactyl.	— ✓ —    — ✓ ✓

---

<i>Bôt</i> , .....	{ A chapter—a stanza— also poetry—story.	<i>Long bot</i> , .....	Close of a verse.
<i>Kham</i> , .....	Word—sentence.	<i>Plai wak</i> , .....	Last word of a line.
<i>Wak</i> , .....	{ Line—or member of a sentence.	<i>Khráng bot</i> , .....	Hemistic.
<i>Khán</i> , .....	Rhyme.	<i>Sáng wak</i> , .....	Distich.
<i>Klân mai phat</i> <i>kan</i> , .....	{ Verse—depending on quantity.	<i>Kham yaú</i> , .....	Length of syllables.
<i>Kham khlong</i> , ...	An acrostic.	— <i>Sán</i> , .....	Quantity.
<i>Sopha</i> , .....	{ Measured composition used for religious books.	<i>Mútú</i> , .....	Power of vowel sounds.
<i>Khún bot</i> , .....	{ March of the feet of a line.	<i>Tthai nak</i> , .....	Tones—in the key.
		<i>Hai bau</i> , .....	Tone and cadence.



The following is a quotation from the above book.—The air is *Yani*.

## VERSE 1ST.

*Múa nân* || *naăng khêp phā*  
*fāng Rāa-chāu* || *krūp lōng phlān*  
*Phāun klau* || *chāu chām thān*  
*mīd rāk nī* || *tāam prā òng.*

## VERSE 2D.

*Mên Phră đư* || *Sing dai*  
*chāi mīa sái* || *thi prā-sōng*  
*Mai khăt-să-thă* || *chai plong*  
*tang trong* || *tū Răchă*

‘The Princess KHAPPHAA respectfully addressed his majesty in these words. Your highness is of a liberal and munificent disposition, to which your devoted wife is ever ready to pay homage—and she is watchful to regulate her whole conduct so as to render it agreeable to you. Should your generous mind be deprived of the means of performing liberal actions, it shall be my study to be instrumental in devising others. Can you doubt that she who would sell herself into slavery to assist you, were your highness in distress, does not sympathize in all that happens to you; through this life and in all future states of existence my services and duties will be paid to you alone.’

The following quotation from the same work is in another measure to the *Surang khanang* air, and in which spondee-predominate. It is an irregular one.

## 1.

*Múa nân* || *Eénthā phrāam*  
*khān dai* || *fāng khwāam*  
*thāc khām* || *phrū yāu*  
*phrāam thāu* || *khāu pāi\**  
*khaithēn* || *rôt [chă] nāu*  
*sôm dēt* || *chă Rāa-chāu*  
*chún chôm* || *yin dī*

## 2.

*Thāu o nưp* || *đư thāng*  
*phān núng †* || *dōc pāng*  
*thūn nư-a* || *kī sī*  
*āk mūu* || *yūn hūi*  
*thūn thāi* || *yīn dī*  
*lō thāu* || *kò sī*  
*ráp phlān* || *thūn chāi*

[INDRA, having taken the form of a Brahman, approaches the King and asks for 1000 pieces of money.]

1.—“When the disguised INDRA heard the kind words addressed to him by His Majesty, he approached the throne. The monarch rejoiced at the occasion afforded of bestowing charity on so holy a person.

2.—“He immediately counted out 1000 pieces of gold, and after having placed them on the crown of his head, he delivered them into the hands of the Brahman.”

\* *ai* is a short vowel compound, which is here long by position.

† In the original the accent is laid on the consonant, making the vowel short, but the time is equal to a long syllable.

*Chăbăng*.—[16 Syllables].

1 Tro: Pyr: Spond: ..... *mũa năn* || *sôm-dêi* [*cha*] *chăm aăn*

2 Pyr: Iamb; .. ..... *pen thuk* || [*kha*] *răm khăm*

3 Pyr: Pyr: Anapas: ... *chăk khri* || *făng thăn* | *thet sã nã*

2

1 Pyr: Iamb: Anap: ..... *dêchă* || *phra bâu* | *ra meet tâu*

2 Tro: Iamb; ..... *răn pôi* || *mêe chău*

3 Iamb: Tribach: ..... *thung dău* || *ămmarin* | *kô sî*

3

Pyr: Trib: Iam: ..... *thok chăn* || *ămmarin* | *ăn mư*

Spon: Spon: ..... *dăi thau* || *kô sî*

Spon: Spon: ..... *răn khri* || *sân lău*

4

Tro: Pyr: Iamb. .... *mũa năn* || *sông thăn* | *phăn tâu*

Spond: Iamb. .... *săng tâu* || *thip mầu*

Iamb: Spond; Iamb. ... *hăn thau* || *phô sường* | *sôm phăn*

"When His Majesty rapturously listened to religious recitations, his soul was purified, and INDRA became instantly apprised of it by the increase of the heat in his mansion.

"All his resplendent abodes glared with unwonted fire. The God with the thousand eyes looked down to the earth, and rejoiced to observe the King gradually approaching, by the efficacy of austerities and charitable deeds, the enviable condition of a Buddha."

The next verses from the same are also in the *Chabang* of 16 words to a verse.

1.

*mũ-a năn* || *Sôm-dêi* | [*cha*\*] *phôm*

*hăp năn* || *thê wî*

*khau pân* || *năi mōo-ung—măhă Phrăam*

2.

*Phră chău* || *thău chung răng thăam*

*wđ thăan* || *măhă Phrăam*

*Thăi hăh* || *wăi chăt—rū năi*

\* *Cha* is hardly pronounced in the recitation.

## 3.

mīa Phrām̄ || rāng thām̄—āk mām̄

wāā thām̄ || chāk pen | khā

khāā thām̄ mām̄ nōe thau dāi

[King NARINTHOM impelled by strong devotion resigns the government of his country to INDRA disguised.

He then wanders with his Queen into the forests—and here it is that INDRA having appeared again in likeness of the Brahman desires to return the gold, which gave his Queen an opportunity as appears in a previous quotation, of displaying her devotion to her Lord.]

“The King having reached the dominions of the *Maha Brahma* exclaimed, on seeing two of its inhabitants—O Hindu. If you wish to purchase slaves take us. The wife of the Hindu enquired what price they set upon their persons.”

The following is a specimen of a measure generally found in poetry, consisting of twenty-eight stanzas or verses of seven lines each—(marked 28 syllables.)

## 1.

Mūa nan || phō būm̄

fāng khruk̄ || thā chām̄

kru kōt || sākro thām̄

thāao chūng || wāā lām̄

phō thām̄ || phruk̄ thām̄

thām̄ ēn—|| dāi khām̄

yāādāi || foon fāi

## 2.

thām̄ khām̄ || ā chām̄

khām̄ lām̄ || khām̄ thām̄

phā nām̄ || lām̄ chāi

bat nī || phruk̄ thām̄

phā ai || khām̄ pāi

chāi pen || khām̄ thām̄

khām̄ thām̄ || thām̄ nām̄

“The King mildly replied to the harsh expressions of the enraged devotee—O Sir, I beseech you to be calm. It is so long since you left the place, that the circumstance escaped my memory. But now you may have my services in lieu of the debt which I owe to you.”

In this species, the first and the second lines rhyme together—the word preceding the pause in the third generally agrees in metre with the last word of the second line—the third and fifth and sixth rhyme together—as do the fourth and sixth. The verses consist of four words each, and here we have the dissyllable *endū* divided by the cesure.

*Phildāp—Elegiac—Plaintive of 28 Syllables.*

Long syllables prevail in this style. The 1st and 2d lines chime—as do the 3d and 6th. The last word of the 4th chimes with the 2d of the 5th.

In the last stanza an attempt is made to assimilate the sound to the sense, thus *riñ riñ*—the dropping of tears—and *kling klu-āk su-āk dīn*—writhing and rolling on the ground.

1.

2.

Tro: Imab, ...	mũa nũa    thũ vớ	gũũ hũa    ưũ thũũ
— ˘ ˘ : Amph:	nẫũ mẫũ    rẫũ ãĩ	ẽũũ ẫũũ    hẫũ nẫũ
Dact: Bacc: ...	thũ-ãn thũũ    ẫũ mẫũ trẫũ	nẫũ ẫũũ    rẫũ rẫũ
Troch: Iamb:...	Nẫũ chẫũ    ỗũ thũũ	nẫũ chẫũ    ỗũ thũũ
Pyr: ... ..	rẫũ rẫũ    hẫũ mẫũ	lẫũ nẫũ    hẫũ thẫũ
	hẫũ nẫũ    -ẫũ chẫũ	hẫũ hẫũ-ẫũ    rẫũ-ẫũ ãĩ
	nẫũ hẫũẫũ    hẫũẫũ ãĩ	lẫũ ẫũ    nẫũ ẫũ.

‘ As the beautiful Princess lay pierced with anguish on the edge of the road, the hearts of the spectators were rent by compassion. Now she endeavoured to support her tender frame with her hands, while tears, as if apparently to quench the thirst produced by pain, dropped fresh from her eyes, and now writhing and rolling on the ground, she excited the deepest sympathy of beholders.

The above is an accouchement, rather a curious subject for poetry, but the Siamese have no idea of any description of this nature being indelicate.

**Rădăp.**

Is a softly flowing strain—adapted to the following measure in the *Narinhom*—[28 syllables.]

In the following quotation it may be well observed, how the prolongation of a short vowel at the end of a line supplies the place of a long one.

1.

2

ORDRE			
Dact; Spond.	... <i>mũd nũn*</i>    <i>Pũchũũ</i>	Iamb. Anapæs:	... <i>Sũ-ũn nũng</i>    <i>mũhũrĩ</i>
Dact: Iamb.	... <i>chẽng nũĩ</i>    <i>pũnyũũ</i>	Diamb:	... <i>khũp pũũ</i>    <i>thũ wĩ</i>
Spond: Iamb.	... <i>rũ t, hũ</i>    <i>nũ chũĩ</i>	Spond. Spond.	... <i>mĩ 31</i>    <i>sũ-phũũ</i>
Spond: Pyr.	... <i>tẽng lũũ</i>    <i>sũ sũp</i>		<i>gũ. gũ.</i>
Pyr: Amphibr:	... <i>rũ dũp</i>    <i>dũ-ũĩ wũĩ</i>		

\* In this and several other instances the Siamese overlook the final letter. This ought else to have been a Dactyl—and in such words as ro-ung-moo-ung, the short vowel is passed rapidly over and the stress either on the diphthong or final consonant.

Dact : Spond. ... *khāu chāk* || *khāāk, khāi*

Iamb : Spond. ... *nai chāu* || *wē-lāu*

"Bent on devoting his life to religious duties, His Majesty prepared to abdicate his throne. Having accomplished this design, he ascended the diamond chariot, graced by the presence of the accomplished Queen, resplendent with jewels—and proceeded to the place where the ceremony was to take effect."

The following is a specimen too of the *Ya-ni* air, and is extracted from the dramatic poem of *Waranút* and *Waranet* :

## 1.

*Thau mí* || *bán chá tráí*  
*tām ráí* || *sāng lē-đ* | *thau nān*  
*Sādēt (cha)* || *chāāk kū-đ* | *sūwān*  
*pai yāng* || *rōny kē-đ* | *āuchāu*

## 2.

*māa thān* || *hēn sāng chāu*  
*kā chūn chom* || *thī rōm yāa*  
*dō-đi chá pai* || *yāng mu-ūng fūā*  
*mingmāa chāu* || *sām rāan chāi*

## 3.

*fat wāa māa* || *ming kēđ*  
*hēn Wāranet* || *phō sōng chāi*  
*sāng nāng* || *chom prū phrai*  
*sām rāan chāi* || *phī rōm yāa*

"*Waranet* is desirous of making a trip to *Tawatingsa*, (*trayatrimsa*) the heaven in which his father who is a *Theia*, or happy spirit, dwells.

His Majesty descending from his brilliant Palace, went to the place where the golden *Pegasus* stood, prepared for his flight to the celestial regions. The glorious horse of the sky, betrayed extravagant marks of joy on perceiving the princely burden he was to bear—and his breast dilated with pride and satisfaction, when his Majesty and his beauteous Queen approached."

*Nangkri* an air, [28 syllables to a verse.]

The example which follows has been extracted from the Romance called *Narinthom*—and is nearly the same measure as several preceding ones :

*sān ráí* || (*cha*) *lén lāu*  
*chāāk chom* || (*la*) *thā rāu*

lām mǎ- || rǎ khǎa lǎi  
 hēn lōn || Phutsāa  
 nāa chom || phī rōm pǎi  
 lōk dōk || lōk nǎi  
 khāa khlaūt || dāūt sādāa

"NARINTHOM and his Queen found during their journey an inviting *Phutsāa* tree, (ficus Indicus or rather pipul,) which had shed heaps of its purple fruit on the ground. The King expressed, to his amiable consort, his pleasure at the sight—observing also that he would climb the tree and pluck some of the ripest for his beloved."

A measure of seven lines to the *Yesunta* air.

Of this measure an example may be taken from the Historical Romance called *Wārache-ūn*.

1.

bēt nǎn || wǎ-rǎ-chēe-ūn.  
 āūt rǎi || phǎn rǎ wān chēt chōt chǎn  
 hēa thāu || thē wān trǎi troǎn sǎa

2.

rān rēng || khēng hǎ dǎng pēn nǎk nāa  
 rān chīt dōet dēchaā  
 hēng chāiyāa || chāi nǎk thǎng

3.

chúng Inthā || chāu thāu rām-phǎng  
 mǎndot phō dǎi khǎi nǎk thǎng  
 āūt tǎ mǎa chúng kūt ātsa-chān

"WARACHE-UN tired of a long residence in one of the heavenly mansions, was anxious to visit the earth. His couch became hot, hard and comfortless—and his heart burned within him, when he brought to recollection his family, which wandered about on the earth."

*Sephǎ.*

In the *Rú-ang* or *Cheritra* called *Khún Chaang and Khún Phén*, or history of these two persons, who were courtiers to PHRAPHAN WĀSA, a king of Siam, about 400 years ago, is described a contest betwixt the two khmer, who should have *Nan Wan thǎng*, a celebrated beauty, to wife. heir a series of stratagems neither obtained her—as the King foreseeing that the ruin of his country would be the consequence of these civil broils, directed

the object of their quarrel to be put to death. The father of the unfortunate girl eventually procures a pardon for her, but arriving too late at the place of execution, an opportunity is afforded for the author to expatiate on the melancholy result. In one of the first stanzas we find *Khra thí năn*

Iamp. Anapest. ... .. 1 *Khôn Phên* || *sên sả thaăn*

Troch : Dactyl. ... .. 2 *đai făng* || *hả nẻ rắk*

Amphim : Troch : Troch :... .. 3 *nẻ chả khưai* || *chóp phắk* || *cũm khuăn*

Tro : Tro : Tro : Tro : Tribrach, 4 *sỏ sủ-nủ-ủm* || *chẻ-ủm tởđ* || *chầu thuk ăn*

Tro : Pyr : Spond. Anap. ... .. 5 *chầu rằm* || *phởrănủ mảủ* || *nẻ ẻnủ*

6 *sỏm pẻn* || *lỏk thẳm* || *Sỏkhẻthủi*

7 *nủ sỏng sủn chủi* || *đẻi rẻnhủ*

8 *chủi đủi* || *ủi* || *rỏ-ủm rắk rỏ-ủm rỏ*

"The illustrious KHÔN PHÊN was overcome with love on hearing these words from the mouth of that beautiful one, and delicately encircling her neck with his arm and expressing his desire to imprint a kiss on her lips, praised her for her prudence, humility and dignified conduct, proofs of her being a daughter of SOKKATHAI, adding that his affections were stronger since her's were not yet engaged to another.

The Lady is visited by KHÔN PHÊN, . . . . . a little unbecoming ardor on his part, and by appropriate expostulation.

Meantime the princess was alarmed by KHÔN PHÊN attempting to clasp her to his breast. "Refrain my Lord, she said, and do not give me room to believe that your generous offer of ransom has only been a snare laid for my ruin. Having rescued me from danger, and bound me to you in gratitude, would you tarnish your fame by improper conduct. Do you suppose that I can suffer an insult, or that I can admit of your addresses without the knowledge of my father, who impressed on my mind the right line of behaviour towards your sex, and strictly prohibited me from following my own inclinations. Can a blessing accompany my union with you, unless it shall be with the consent of my parents. They have promised to approve of my choice. Be prudent therefore I beseech you."

### *Khamphak.*

The following passage to which this air is adopted, has been extracted from the *Ramakeyum* or *Ramáyana* which contains great variety of metre.

1 *Phủ sẻt chả phủ ẩng* || *krủ-ẩng prắđp sỏng prỏ thắp* || *đẻi phỏn lỏ phủủ nẻn*

2 *phẻ phủ phắk* || *phủ phỏ thẳn*

3 *chẳm lủ-ẩng hủ lủ-ẩp* || *nủ yẻnẻt phỉn*

## 2.

1 *chúng lể* || *hên nô-ân lể hống* || *ăn sổng ổng-khê wilda wôn*

2 *phră phăk chău phê-âng chă*

3 *chēm chēng* || *chăm răt khai*

## 3.

1 *mũ-an nững* || *sì dăd chău ưê phũ yăchăi*

2 *mă kũ-ê kăat* || *đ-năut nđi*

3 *thi rim thăa* || *thău thũ lổng sổng*

PHRĀ RAM or RAMA, is the hero in this piece, as he is in the original Hindu romance *Thots-akan* or *Ravana*, tyrant of Ceylon, and a *Yak* or *rakhsha* carries RAM's wife off. One day the king who is inconsolable at her loss, descends to the bank of the river to bathe.

"When the king had reached the brink of the stream, and had delivered his upper garments and ornaments into the hands of his attendants he was about to plunge into the water, when he observed a corpse floating down, the shape and features of which exactly resembled those of his queen. Lovely were her features even in death, resplendent as the moon when she casts her radiance from a full orb.

Distracted at the sight, the King exclaimed, O form of my long cherished, now lost SITA-DEVI, what evil destiny has thrown thy remains on the white sand in presence of thy former lord.

Thus did BENG YAKAI by spells deceive the king by assuming the likeness of the queen, and check for a time the ardor with which he sought to rescue her from the *Yak*."

HONLAMAM or HANUMĀN endeavours to undeceive the king, sagaciously observing, that there must be something unnatural in the circumstance, because the tide was then flowing and the body came down against the flood. He therefore advises His Majesty to burn the body. The experiment is tried, when the *Yak* or *rakhsha* who had assumed the likeness of SITADEVI instantly resumed her own form and vanished.

On another occasion the King having returned from a battle which he had been obliged to fight with his father-in-law THĀU KROONG PHĀĀN, is met by a band of the maids of honor or attendants upon his Queen, who chant the following strain while preceding him to his palace.

*Rāngot—Air.*

Principal, .... *Ơ! wă phră yăt* || *yău wă răut*

Chorus, ..... *mế chău wă-ră-năt* || *sănchăa*



Principal, .... *yū lang khā<sup>u</sup>ang || tē-sō-khā<sup>u</sup>*  
 Chorus, ..... *thung bū-ang bāa thāa || nī phōn nāk*  
 Principal, .... *Khro-ān khram phrām kīn || tē chon lā nēt*  
 Chorus, ..... *Sēn thuk khā sēn thā wēt || phī-ang ok hāk*  
 Principal, .... *khūt wā sāng phrā-ong || (khā) songlāk*  
 Chorus, ..... *yō nāi mū yāk || sāt sā thān*

"Welcome back O mighty king with victory crowned, unceasingly with us, your devoted slaves, has your anxious Queen lamented your absence.

Tears quenched the thirst which a thousand apprehensions for your safety excited in our agitated frames, while dread that you might have fallen into the snares of the YAK, chased away repose, and rent our bosoms."

### *Plāp.*

This is an air appropriated to much the same sort of metre as the preceding quotation, the couplets are sung twice.

### *Chăă.*

Under this title are stanzas of various length and measure.

In *U nnarūt* are comprised in this style stanzas containing from two to eighteen verses. The verses are generally distiches, and lines run alternately nearly thus 7+9 or 8, 7+7, 6+7, 11+7, or 8+7.

Ex:.. 1 *ēn ōng khā lōng nū-ū || pūchā thān ān khā chān dō-ēi kīn || būphā<sup>u</sup>*  
 2 *rūn rau sām wā rūt || sūkhon thāa maa lāi ō lāa || phrā kē kōān*  
 3 *kēo khū lūp chām pōa || sārāphīn chā rūng ō-ēi choēi kīn || hām wān*

The King having retired to the Queen's apartment.

"Their Majesties reclined their heads on pillows, while the delicious perfume of roses, and of every variety of exquisitely scented flowers refreshed the senses.

The fragrant nosegays peeping out from amidst the decorations displayed the *Kéo* (chaleas paniculata) and *Khulaap* the *Champdā* (michelia champaca) and the *Seraphin* (a yellowish flower produced on a tree.)

The king desiring repose, the succeeding couplets are sung to the air called *Phrā thāng*.

"The soft voices of the band were in unison with the melody of the music—and it seemed as if heavenly harmony was produced by mortals.

"Sweet was the melody—soft and just the measure—and tremulously responsive were the voices to the music's notes."

*Phat Chăd.*

*Laudatory.*—The singers proceed :

~~These~~ Diadems of inestimable value—are your noble persons. The pinnacles of the State—the rulers of men, props of the Empire—and the massive towering pillars amongst Princes.

*Long Song.*

“Descending to the Bath.”

The Stanza from which we are now to quote consists of 16 verses in couplets, in all 118 syllables. The order of the last is varied, being alternately 9+7 or 9+8, or 8+6, or 7+7, 7+8, 9+7, 7+9, 8+8, 8+9.

*Pră thum thāng* || *prōi lă-āng* || *wāā rī rī*

*Lōp lāi mōn thūn* || *khăt sī*

*măd māng phāng sīn* || *thūngin sī*

*sū khôn thāān mōūāi* || *tră lōpong (khă)*

“The pure water fell in gentle showers from the golden lotus bath—respecting his majesty—rich perfumes were then sprinkled over him—and he came forth beaming like the sun.”

*Sala būrong.*

This air is coupled with the following verse descriptive of the ceremony of consulting a soothsayer previous to THOTSAMOK receiving the crown which his father wore.

[*dāi ū-e*] *dāi rūk kōnthau hăi būk* || *bai sī khwān*

*Parōhittā kă chut thī-ān* || *sō-wān (na)*

*tēt wēn hēo* || *ān-ō-lāā*

*yōk khūn khām rōp* || *chōp sī-ān*

*sōng wē-ān tē sūi pāt khwāā*

“The *Parohita* soon appears; and now, he exclaims, is the time propitious—haste to bring forth the offerings,\* and let us light the oblationary candles and diamond tapers.† These were speedily brought and carried in procession around the King;”

\* Fruits and other eatables.

† These tapers are stuck around the edge of a large glass or gold plate.

*Răi—Tanau.*

"The *Tennasserim Air*"—adapted to verses thus reckoned 8+8 syllables 7+8, 8+9, 7+10, 8+9, 8+9.

Scanned—1 Iam—Anapest—Anapest.

2 Spond—Anap—Tribrach.

3 Iamb—Iamb—Dactyl.

4 Iamb—Amphibr.—Bacchie.

In the same opera UNNARŪT, the king, thus addresses his consort—

To you I have ever been, and shewn myself to be, ardently attached. Did I not for your sake leave my family and country behind? Time has glided delightfully and unperceived away in your society, while an anxious and aged parent has been long lamenting in vain the absence of her son; even now she is overwhelmed with a thousand cruel doubts and apprehensions on my account; in the excess of her grief she beats her breast and, if not speedily relieved by my presence, will die of despair and leave me to fruitless remorse.

The queen makes a dutiful reply to this speech when again—

The divine and majestic UNNARŪT, ravished with the delicate and affectionate sentiments expressed by the Queen, embraced her and said—"You are the jewel on which my affections rest, "the sanctuary of my love, the diamond pupil of my eye. Heaven is witness to the truth of what "I have declared."

The Queen's heart felt at this speech, as if it had been plunged into the water of life; a delicious coolness succeeded—accompanied by a multitude of blissful thoughts. With uplifted hands she besought his Majesty to allow her in the meantime to return to her mother's house.

*O! răi.*

*nō-ān nāung ūsūā || mā rāi*

*hēnong som-det (cha) || phra chon (hă) nī*

*sōkī khro-ān khraṇ || rām phān*

*hăi sōng sān sālōt || rât (thot) chit (tră)*

*khut yām mi yōk || lōō sōk sān*

When the graceful USA beheld her mother (by adoption,) she gave a loose to her ardent affection in words accompanied by tears—lamenting in terms of bitter grief the approaching separation.

*O! Lau—Lao Air.*

*chom nāng wai-yū-hă mārāi*

*jang rôt phāchă năt phra Būrit*

*chétwí kkhā́ kkhā́i sōhā́*  
*khūng mī wā́ chā́ ūn sun thān*  
*dō-āng sāmān mē yāt sānlhā́*  
*tōd chāu chā́ chāk mādā́*  
*pai pēn bāi-chā́ Phrasong rit-(tha)*

WAIYAKA felt somewhat consoled by the affectionate expressions of her (adopted) daughter—and in return gave her some good advice for her future conduct in the married state. She then deplored the unavoidable separation she must sustain from her beloved child—who was going to become the wife of PHRA UNARÓT, (PHRA SONGRIT.)

*Yani manora*

is a different strain from the *yani nangsú so-at* before noticed. It occurs in UNNARUT,—

*kēn phōn chāturōng || khā ōng āt*  
*pēn khang phāyū-kā baāt || (tha) krā bō-an yai, ỳc. ỳc.*

The General issued instructions for the organising and assembling of the Army, its materiel and followers—also the elephants—with gold embroidered housings, and the horse under their respective commanders, bold and swift as lions.

*O ! pi.*

This air is played on a sort of clarionet—and is adapted to a stanza in which the Princess USA is seated on a *diamond* throne, beside her lord and king—she addresses him in poetry, praising him, and expressing her readiness to accompany him to the diamond country of *Longka* (Lanca or Ceylon)—*pai sathādn krung kēo nā Longka*.

*Mōn Plén*—The Peguan Air.—*Long song*—The Bathing. occurs in the same Drama adapted to a *wak* or stanza of eleven couplets, descriptive of their Majesties' enjoyment of the cold bath.

*Rāng thon*

is another applied to a stanza of twelve couplets describing the royal carriage with its curving poles (inwards and high above the heads of the horses) surmounted with flags.\*

---

\* A Translation has been given in my Siamese Grammar.

*Lō Phumđ.—The Burman Air.*

*đũn thăn pải wăng si kha rết*  
*kham khét hoi thăan lă hăan phăa*  
*săm răn răn chũn chòm phỉrôm yăa*  
*măa bôn rôt thăa thăng sângong (khă)*

They were carried along the narrow pass—and over the various impediments. The august pair were delighted with their excursion in the chariot.

*Chom Dong.*

I select the following passage adapted to this air, because it shews that the Siamese have some feeling of what constitutes beauty in landscape.

*khăn khau lăm năau || phănă wêi*  
*thăt phră nôi chòm chă || sảng khăn*  
*lăai yăt rưng yĩ-um || ăm phăn*  
*mĩ chă ngan ngu-um j.hăa || si lă lăi*  
*băng pên hôt hê-đ || pẻ-ô păn*  
*chũng chăng lốt lă || chă chăi*  
*ợc. ợc.*

“UNNARŌT pursued his journey though valleys and magnificent forests, and over hills. At every stage of his progress natural beauties rivetted his attention and were sources of delight. Here mighty peaks towering to the sky seemed as if just about to crush by their fall the kingly cavalcade. There precipices disclosed their naked sides variegated by beautiful strata. Here a horrid chasm yawned—there a narrow dell invited to repose—and now the ranges of mountains receding behind each other displayed a fascinating diversity of light and shade.”

The following verse is accompanied by the air termed

*Chin kep dnh mai*—“The Chinese pulling a flower.”

*năng uđ yđwă yăt || sảng săan*  
*đai făng mả thũ rôt || phôt chămăan*  
*nông khưan thăt || thătă năa pải*  
*hên tơn ni khăt || sải thăng*  
*chăn chăng mon thow || hươg yă*

USA heard the tender speech of her Lord—fraught with love—and sensibility—she turned her head, and he held the golden krot tree,\* with its numerous detached stems, and wide spreading branches.

*O ! phā—“ The passionate Air.”*

*kāp mīa sīa klai*  
*chow sīe rong hai rao*  
*pen tham chow lēo kēo meā dā*  
*that chúe ai māluē kúi kúi*  
*tāe treng na ha nōt nōt*

The King drove out his chief wife from his kingdom;  
 His other wives asked the cause of his grief,  
 And why he regretted losing one who had offended,  
 Asking if he was not ashamed to regret of what he had done.  
 They then danced before him and used mocking gestures.

*Rong malim.*

From the Sawannahong.

*chom parafong plaa nai wari*  
*nī mū kho khe-ung thī nam la'*  
*kra he thana lāng lī-au thī-un kīn klai*  
*kraho yai plā naakhon*

The sportive fishes in the limpid stream glided in pairs near the banks, while shoals of fry sought food in the shallows. The huge *kraho* pursued the *man-featured fish*.

From the Romance of Sawannahong or THE GOLDEN GOOSE.

*Air Chūi chai.*

CHAO CHUI CHAI sauntered towards a Monastery—while his hands moved about as, if he were dancing, his garments hung negligently on his body, trailing on the ground. He then entered the monastery, he had stolen a precious stone. He asked permission to eat along with the Priests. The *Lo-ang* or Priests were then at dinner—and, being so unreasonably intruded on, beat off the affected youth with their fans.

---

\* Banian.

*Air Takle lakhông*.—"The Alligator drags his tail."  
used in *Răng lakhán*. It is a favorite nursery air in the palace.

*năn pai thút me chă klông*

*năn la mom me cha hwaï, &c.*

Sleep softly my child—in your pendent cradle. Do not cry, my Prince, you will be placed at your mother's breast soon—you have both endured much in leaving your country.—(From NARIN-THOM.)

*Chút ching.*

From the Sawannahong.

*khraan maa thúng theo neo wari*

*phra phomî prt prem pen nuk năđ*

*plú-ung krú-ung samrap kra sattrā*

*long song khongkha tham dai*

His Majesty was overcome with joy when he reached the bank of the Ganges—and quickly disencumbering himself of his regalia he bathed in its stream.

Peasants Song.—*Air Lomphat chăi khăi*.

*dún phă dún-chau nok khan hún*

*dún pai khang nai úe*

Q. O Father, [ironically] why walk at such a rate with your head erect like a speckled dove—where are you going.

A. Whose voice is that I hear, like that of my beloved wife.

*Phlên—Propkai.* Lyrical.

Indo-Chinese poets, like those to be found in most partially civilized countries, are fond of extempore contests in verse. The Siamese poetic champions do not wholly rely on their own powers, but invoke, after the manner of both ancient and modern western poets, some guardian deity or muse to inspire them with heavenly fire. These champions are attended by a chorus, consisting of persons of both sexes.

The following is one of the invocations :

Bright deities ! glorious spirits ' Here I invoke your aid with hands uplifted to my head.—Exalted beings !—more durable than the lofty mountain, the axis of the world—high throned in the sky, you behold with contempt all that is in the world or around it—and thou, O ! PHRA SONG (a Holy Priest of old,) surpassing mortals in energy and knowledge, come all and inspire our feeble minds with poetic vigor.

*Phleng*—The Herdsman's Song.—Air *Phat khwai*.

*kép dōk maroe dōk úe*  
*ma rōe te dōk phat phao*  
*rde leo ma hōe wai dāng wat*  
*nom chau ngān saurān nūng klōn dat*  
 She gathers flowers for a garland,  
 She strings red and white,  
 Then hangs them up behind the monastery,  
 Her breasts have not the roundness of youth—  
 She is the companion of my wife.

The Courtier's Song.—Air *Sakkrawāḍ*.\*Love Song.—Air *Dāk Sāi*.

*dāk sāi chau ú-e*                      *būn phī na-e lēḍ*  
*mī dai rō-ūm rīyang kēḍ*      *chau sḍau so*  
*dāk ú-e—dāk rāk ! !*              *būn phīna-e lēḍ*  
*chau mai thak lēḍ*                      *kā lēo pāi*

O fragment flower of my heart's delight.  
 Unfortunate that I am—deprived of thy presence—  
 Severed from the jewel—the lovely virgin—  
 Lovely flower!—beautiful laurel—  
 My evil destiny prevents my approaching you.  
 Alas ! will you not summon me to your presence—how desperate is my case.

Boat Song.—Air *Phleng rūḍ*.

*rāi ūe ! rāi chang*  
*chā rōp kūn tǎi sīd lēḍ doi rāi rūḍ úe, ḥe. ḥe.*  
*yo tha phī-doi yo tha pī-doi*

O beloved ! a hundred catties of gold would not weigh against you. I use all my efforts and beat my boatmen to reach you—but still you fly my presence.

The King's Bargemen's Song.—Air *Hè rú-d*.

*hēm ū-ē kang kǎn ūm hēo kǎ hēo*  
*Sū yang chīm pha lī phī-rom som Samān*

---

\* The specimen of this song is wanting in the manuscript. Szc.



The mighty bird *Garudá*—fled to *Limpalee*—with the Princess *KAKI*, supporting her all unwilling close to his heart, under his umbrageous wings.

*Phleng chacha hong*.—A song or lyrical piece in the form of question and reply.

<i>arđ chăă hong ư-e</i>	<i>so thân răn lông ư-ế</i>
<i>khâu đống lăm lút</i>	<i>so thân răn lông ư-ế</i>
<i>khau đống lăm lút</i>	<i>chầu phất phững tưng ổng ư-ế</i>
<i>khau nãi đống fêk</i>	<i>chau nỏ-ủn lả ổng thưng ổng ư-ế</i>
<i>khau nai đống fêk</i>	<i>mấu chầu dăi phỏ khêk</i>
<i>see mắplêk    ghô-d Thái ư-ế ! hủ-ế ! mắ nằng ư-ế</i>	

The heavenly bird descended in the forest (of *Himála*) and wandered about.

The Princess was dressed out in elegant attire and painted with the fragrant paste. She went out into the wood—graceful in figure and action.

O my beloved, when you met with the Malay you quickly forgot that I existed.

Harvest Song, sung whilst reaping the rice.—Air, *Phlên kí-au hau*.

*uan nĩ rau rử cha len*  
*rau cho-ủn kun khamen siwa cha len phleng ư-e*  
*cha au kha-not nai ma*  
*cha au khau na nai lau*  
*cha wang kam khau khững chawna ư-e*  
*nai nai khau ka ma lên mốt*  
*yang te chau dăk pră chủ*

To-day let us be merry and rejoice like happy reapers. Let us bind the sheaves—and place them on the banks, on the ridges leading through the corn and inclosing the fields—that we may deposit the corn in the granary of the master. Where are the happy reapers, and she who is the fragrant *PHRA CHÓ* flower of my soul, where is she ! And *PÓCHÓ SRAI* (another woman's name,) come along quickly—are you here ? how is it you answer not.

*Thă yăe*.—An air in *Mahori*—in the *Manora* Entertainment.

Peasant's Song.—*Thep pha thăng*.

<i>wăn ư-ế wăn nĩ pên wăn</i>	<i>nững sắn hôm si</i>
<i>năă bắt si chăi ư-e</i>	<i>nững sắn mi si</i>
<i>thé phă thăng nằng dĩ</i>	<i>rử pên chă nãi ư-ế</i>
<i>thépphă thăng khăng nằng nĩ mại sôđi</i>	<i>chếp hỏđ long thă lai khĩ</i>

hai dp-pri chai ũ-ē  
chǎn chǎp hai dī

năng chấ chấp-au hoa phĩ  
hạ mại chấ khả hĩ tđĩ g-đ

THE MAN.—This is the day—the very day—on which fine woollens ought to be worn—I am abashed and ashamed in your presence at being ill-dressed in coloured clothes.

THE WOMAN.—My Brother? You are kind—are you delighted with your woollen clothes? I do not think they become you—let me make use of your head as a mop to sweep away the fowls' dung—that you may never exult again but fall into evil.

THE MAN.—My beloved, your threats if put in practice may produce mischief to your virgin state—(There is a double entendre here not to be explained in this place.)

*chaung si tin yang ro phidde*

***nuk prădt yang ro phlăng***

If the mighty Elephant King of four-footed animals is liable to stumble and fall, in like manner the wisest man is apt to slide into error.

### List of the *Piphat Khongwang*

or

### MUSICAL INSTRUMENTS.

**A full Band consists of**

1. *Pee*—Clarinet.
  2. *Kháng toa pho toa meo*—Small and large Drums.
  3. *Taphon*—Kettle Drum.
  4. *Phúg mang*—Small ditto.
  5. *Randdt*—Sticcado.
  6. *Khôngwang*—Musical metal Bowls.  
*Cheeng*—Metal Cymbals.  
*Chang*—Large ditto.  
*Gong* or *Không*—Gong.  
*Krap*—30 pairs of bamboo Castanets  
1½ foot long.
- Mahori.*
3. *Aramana*—Flat Drum or Tamborine.
  4. *Thap Thap*—Drum.
  5. *Ching*.
  6. *Khloves*—Flutes.
  7. *Krap Phông*—Short Castanets.
  1. *Tré*—Trumpet.
  2. *Sang*—Small ditto.
  3. *Kháng Khék—Tũ pho từ meo*—used  
by the King—Drums, Javanese.
  4. *Pee Chéwa*—Sort of Clarinet.  
*Kháng phé tai*—Funereal Drum.  
*Cháng Katt*—A small Gong.  
*Pee há.*

1. *Sā*—Violincello.
2. *Kachappi*—Harp.

*Penang, 1829.—Revised 1836.*

## PART SECOND.

*Entertainments, Games and Amusements.*

There is nothing which at first sight would appear more strongly demonstrative of the intercourse which at remote æras may have existed betwixt the various people of the earth—or of their physical vigor, and mental energies and sentiments, than a description of their national games and amusements. Here the character is boldly drawn forth and stands in view divested of the shackles of time, or the marks of passing fashion and caprice. Mankind, however, being the child of circumstances, and being moulded into many varieties by the moral and physical agencies which surround him, it may thence be inferred that even the games which with slight modifications pervade nations, widely severed from each other, and dissimilar in habits, are in many, perhaps most, cases the result of some impelling principle common to man in every situation.

The Siamese from being of a lively temperament, and of strong but versatile passions, like other semi-barbarous tribes, are much addicted to gaming, and also to many other less pernicious amusements. The Government checks the unbounded licentiousness to which gaming would lead by licensing gaming houses, where only games of chance may be played. At the great festival called *Wantroot* or *Songkhraan*, (*Sankranti* of Hindoos,) a general licence is sometimes given to the people to gamble free of duty. The women are said to indulge in the pernicious delusion with equal eagerness as the men. The same passion for playing is found amongst the Burmese.

The universality of the game of Chess need not here be insisted on. The Siamese are alike remarkable with other Asiatics for their clear-headedness at this game; and, were all other proofs of their possessing a considerable share of mental perspicacity removed, this one would redeem them from the charge of being deficient in it.

*Mak rook or Chess*—The *Khoon* or king has with the other pieces, (with exception of the pawns,) the same relative positions as in the English

game. He goes one square in any direction, and takes in any direction. He cannot castle. He is check-mated much in the same manner as in the British game, but a stale-mate makes a *drawn* game.

The *Met* or minister [the queen with us] stands on the right hand of the King, can move two squares straight-forward at the outset—but after the first move he can only go one square at a time, and that diagonally either for advance or retreat.

The *Khôn*, “post or supporter,” is the bishop. His first move is *either* one square forward or diagonally, but at any period of the game he may take the adversary's piece on the square before him, but not that one which may stand in his rear.

*Mââ* or the horse, is the knight and moves in the same way as the English one.

The *Rooa* or ship is the *Castle* and moves in the same way as the latter.

*Bea* or “cowries” (shells) are the *pawns*. They are ranged on the third square and move one square at a time, and only one at the outset, and take diagonally. When they reach the adversary's line of pawns they become *Met* or *ministers* and move accordingly.

The following game was played in my presence by two Siamese :

- |  |  |
|--|--|
| 1. The white Queen's pawn leads off by moving one square to the front. | 13. Right hand knight to his second square.              |
| 2. The black ditto ditto's pawn ditto ditto.                           | 14. Queen to her second square.                          |
| 3. Queen to right hand bishop's first square.                          | 15. Right hand bishop to his first square.               |
| 4. The adversary does the same.  | 16. Queen to her second square.                          |
| 5. Queen to her second square.   | 17. Right hand knight's pawn one square.                 |
| 6. Right hand bishop's pawn one square.                                | 18. Right hand castle to queen's square.                 |
| 7. Ditto ditto knight to queen's first square.                         | 19. Left hand knight to king's second square.            |
| 8. The adversary does the same.  | 20. Left hand castle one square to front                 |
| 9. Right hand knight to right hand bishop's third square.              | 21. Ditto ditto Bishop takes adversary's queen's pawn.   |
| 10. Left hand bishop one square forward.                               | 22. Left hand castle to queen's second square.           |
| 11. Queen's pawn takes adversary's pawn.                               | 23. Ditto ditto knight retreats to king's second square. |
| 12. King's pawn one square.  | 24. Left hand knight to king's first square.             |

25. Left hand bishop to king's second square.
26. Right ditto ditto pawn to his fourth square.
27. Left ditto knight to right hand bishop's third square.
28. King's pawn one square.
29. Left hand bishop one square.
30. Right ditto ditto pawn takes adversary's pawn.
31. Left hand bishop's pawn takes the adversary's pawn.
32. King's pawn takes it in turn.
33. Queen takes the pawn.
34. Queen to bishop's fourth square.
35. Right hand ditto to queen's second square.
36. Left ditto knight to right hand bishop's third square.
37. Left hand castle moves up close to the King.
38. Right hand knight to right hand castle's fourth square.
39. Left hand knight's pawn one square.
- 40.
41. Queen takes queen.
42. Bishop takes queen.
43. Right hand knight to adversary's knight's third square.
44. Left hand castle to left hand bishop's fourth square.
45. Right hand knight's pawn one square.
46. Castle retreats one square.
47. Right hand knight takes adversary's bishop
48. Knight takes knight.
49. Ditto ditto ditto.
50. Ditto ditto ditto.
51. Right hand bishop to queen's third square.
52. White king is checked by right hand castle.
53. King moves to left hand bishop's second square.
54. Left hand knight to left hand bishop's third square.
55. Left hand knight's pawn one square.
56. Pawn takes pawn.
57. Ditto ditto ditto.
58. Castle moves one square to its right.
59. King moves one square to his left.
60. Left hand castle's pawn one square.
61. Right hand bishop to his king's fourth square.
62. King moves to his bishop's second square.
63. Right hand bishop to adversary's bishop's fourth square.
64. Knight retreats to king's second square.
65. Bishop moves to black queen's third square.
66. Knight returns to bishop's third square.
67. King advances one square.
68. Castles pawn takes pawn.
69. Pawn takes pawn.
70. Knight to queen's fifth square, giving check to adversary's king.
71. King retreats to knight's second square.
72. Knight takes castle.
73. Castle takes knight.
74. Bishop to his queen's fourth square.
75. Bishop to his second square, (this was inadvertently done, but the player would not accept of the piece back.)
76. Castle takes bishop.
77. Bishop to king's third square.
78. Left hand castle to right hand bishop's third square.

79. Castle to adversary's king's fourth square.
80. Bishop to his fifth square.
81. Bishop to his queen's fourth square.
82. Ditto to white bishop's third square.
83. King to his left hand knight's third square.
84. Bishop to white king's fourth square.
85. Castle to ditto ditto fifth ditto.
86. Left hand castle to white left hand bishop's third square.
87. King retires one square.
88. Left hand castle (checks king) to his bishop's second square.
89. King retreats to his knight's square.
90. Same castle to white. left hand bishop's square.
91. King moves one square forward.
92. Left hand castle to white bishop's second square on left hand and gives check.
93. King advances one square.
94. Bishop closes to white king.
95. White castle takes white left hand knight's pawn.
96. Castle to white knight's square, and checks the king.
97. King to his left bishop's fourth square.
98. Bishop takes white knight's pawn.
99. King to his fifth square.
100. Left hand castle to white king's square.
101. King to his queen's fifth square.
102. Bishop to his fourth square.
103. Castle checks king.
104. King goes to his own square.
105. Bishop to adversary's queen's fourth square.
106. Left hand castle to white queen's second square.
107. Bishop goes behind his king to queen's fourth square.
108. Bishop to black queen's third square and gives check.
109. King to black bishop's fourth square.
110. Castle to white right hand bishop's square and gives check.
111. King to black king's third square.
112. Castle takes bishop and checks.
113. King takes bishop.
114. Castle from white bishop's square to black left hand bishop's third square and checks.
115. King to black queen's fourth square.
116. Castle retreats to his king's second square.
117. Ditto to white left hand knight's third square.
118. King to his left hand bishop's second square.
119. Right hand castle's pawn one square.
120. Castle from king's second square to queen's second square and checks.
121. King to his queen's fourth square.
122. Castle from left hand black bishop's third square to his fifth square and checks.
123. King advances one square.
124. Castle to king's second square and checks.
125. King moves one square to his left.
126. Pawn takes pawn.
127. Castle to right hand castle's second square.
128. Castle takes pawn.
129. Ditto to right hand bishop's third square and gives check.
130. King to his own square.
131. Castle to black left hand bishop's third square.
132. Ditto to black left ditto knight's fourth square and gives check.
133. King forward one square.
134. Castle to his queen's second square and checks.

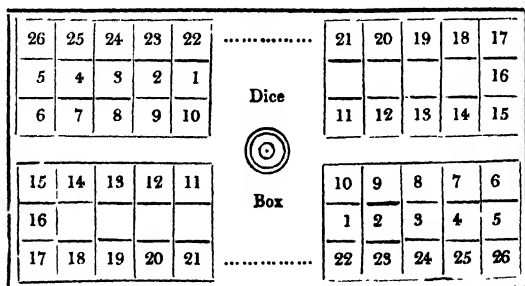
- |  |   |
|--|---|
| 135. King one square to his left.                                  | 152. Castle to left hand castle's fourth square and checks. |
| 136. Castle's pawn one square.                                     | 153. King to his own fourth square.                         |
| 137. Ditto to white right hand bishop's fourth square.             | 154. Ditto one square forward.                              |
| 138. Ditto to left hand knight's third square and checks.          | 155. Ditto to his queen's third square.                     |
| 139. King retreats one square.                                     | 156. Ditto to his ditto fourth ditto.                       |
| 140. Left hand knight's pawn one square and becomes a <i>mét</i> . | 157. Ditto to his own third ditto.                          |
| 141. Castle to black bishop's fourth square.                       | 158. Castle to his knight's fourth square.                  |
| 142. Pawn one square forward.                                      | 159. King to his left bishop's third square.                |
| 143. Castle to black left hand castle's fourth square.             | 160. Ditto moves one square to his left.                    |
| 144. Ditto to white knight's fourth square.                        | 161. Ditto to his third square.                             |
| 145. Ditto takes pawn.   | 162. Castle to his king's third square.                     |
| 146. Ditto to queen's fourth square.                               | 163. King to his left bishop's third square.                |
| 147. King takes castle.  | 164. Castle to white queen third square and checks.         |
| 148. Castle takes castle.  | 165. King to his own second square.                         |
| 149. King to black queen's fourth square.                          | 166. Ditto to white king's fourth square.                   |
| 150. Ditto to queen's second square.                               | 167. Ditto to his left bishop's second square.              |
| 151. Ditto back to black king's fourth square.                     | 168. Ditto one square to his right.                         |
|  | 169. Ditto to his own second square.                        |
|  | 170. Castle to white queen's fourth square.                 |

Here the game ends, being a drawn one. The reason is that the king has got back to his *country*, as the Siamese express it, within the permitted number of moves, viz. 16. The new made *mét* or minister is not of a high rank enough to attack a king. The castle or ship is supposed to contain all the belligerents. Had two castles been opposed to the king he would have been check mated in eight moves.

The following are established rules. If a king is left alone to contend, his aim is to get so placed as to prevent being check mated *within a certain number of moves*. In the first place, however, the number of pieces actually on the board is deducted from the prescribed number of moves in each case. Thus, if the king has opposed to him a king and two castles—the number of pieces on the board four—is deducted from the prescribed number eight. If the adversary has only a castle, the prescribed number is sixteen. If he has two bishops—it is twenty-two. If with one forty-four.

If with three knights thirty-three.\* If with one knight sixty-six. If with a *mét*, it is a drawn game. If with a queen or *mét* and two pawns eighty-eight moves; with a queen, bishop, knight and castle, sixteen moves are prescribed.

*Lén Doat* resembles the Indian game of puchees. It is played with cownie shells on a lacquered board thus. Two persons take each a side of the board. There are five cownie shells for a dice, each of the players has three pieces—each throws in turn, and if No. 1 or No. 5, casts up, the thrower continues to throw and to play until another number turns up. The chief object is to pass through all one's own squares and those of the opposite party without interruption—taking his men if they can be overtaken by throwing up a corresponding number, and leaping over them if the number cast up exceeds. He whose pieces are thus first returned to the place whence they set out, wins the game. Nos. 6, 15, 17 and 26 in each side are castles, and the piece holding one of these cannot be taken. The pieces which have been taken are entered again by casting the dice—No. 1 enters one—No. 5 the whole which are out, but the intermediate numbers do not enter any.



The *Lén của kìn ngoa*.—The game of “the tigers eating cattle.” In this game there are four tigers and twelve oxen. The board has sixteen squares.

---

\* The pawns on reaching an adversary's line become pieces of higher value without reference to the number of these which may have been taken from their side.



The tigers are placed at the four corners—an ox is placed on one square, and the nearest tiger moves first. The tigers take by leaping over the heads of the oxen to the open square behind them and not diagonally.

The tigers are taken and put off the board when hemmed in so that they cannot move, or they are taken *then* by the oxen moving (*only then*) diagonally. If only two tigers are left on the board the oxen are victors. There is another game called the sleeping tigers and ten oxen—played on a fifteen chequered board. The tigers wait until they can take by leaping over the heads of the oxen one at a time to a blank square—or by getting betwixt three or two, which they take.

*Len choa* is a game played with six counters placed within and on the lines of a triangle, or as may be agreed on the point, consists in hemming in the adversary's pieces so that he cannot move.

*Mak yép* is a game played with fourteen counters on sixteen squares—one of the players must take off five counters, so that he shall not leave one on the board in a situation to be taken—for if one is so situated that it can go over the head of another to an empty square the first player loses.

*Mak khom* is a trough with seven cups on each side. The players have each forty-nine counters distributed equally in the cups, i. e. seven each. Each takes out the contents of his first cup, and counts them out to the right hand to the last number,—setting aside the counter which remains. They then begin with the second number, and, when its contents have been told out, they respectively take out of the cups (amongst which the last told out counter falls) *their* contents, and proceed to count as before. They may take the whole of the number in any cup, or only part of it. The parties agree that after a certain number has been won by one of them the game shall cease—as it may be immoderately lengthened out.

*Len Sakt* is played with counters like Backgammon—the moves being regulated by dice. The box has the same number of marks as the European one, and indeed the game bears such a close resemblance to our Backgammon, that it may be perhaps supposed to have been taught to them by European traders.

The men are not placed in the box at the outset, but are kept in a heap in the checquers of the players, which first are to the left hand of each. The pieces are filled into the respective checquers according to the casts of the dice—and they range to the right when the whole numbers have been filled in. After this they may take up any uncovered counter of the adversary which generally terminates the game. The chief aim is to prevent a piece being uncovered.

*Len súa kam hoa* is a game where a number of people sit on the ground with their legs stretched out—and each having one of his feet placed above the other, the hands being also placed above the feet. The opposite party of players have to pass over the limbs of the sitters without discomposing them.

“*Hide and seek*” is as much a nursery game in Siam as in Europe.

*Len Saba* is a favorite game—where a piece of wood or ball is impelled to a certain mark by one foot of the player, who must keep on the other or loose the game. It is played six days in the year at the *Wantroot* and *Songkhraan festivals*.

*Marbles* (or small balls of horn) are played also.

*Len Katrá* is the wicker foot ball, which is kept up by a number of persons who stand in a circle. It is a characteristic Chinese and Indo-chinese, and also a Malayan game.

*Len húng* is thus played :

Two parties are formed.

A stone is set up—near which one of the players of one party is stationed. The other party is in advance at a convenient distance. The person at the stone takes a hard *lime*, and throwing it into the air, strikes it with the palm of his hand in the direction of the opposite party. If none of them catch it one of them must go to the place where it lies, and thence throw it at the stone—if he hits it his party gets in, if not the game goes on as before. If the ball is caught the party in goes out.

Or, instead of the stone a hole is dug—and a bit of wood, a few inches in length, is struck of by a stick after having been cast up in the air. If

any one of the opposite party catches the bit of wood his party wins, but if not then one of that party casts it towards the pit—the person stationed there endeavours to stop it, or strike it off. If he does not succeed his party goes out. If he stops seven times, or the opposite party is kept out seven rounds, then the person at the hole strikes off the stick again, and if one of the opposite party catches it, he follows up and strikes it again and again until it is caught—the losing party are then forced to run to the hole and are obliged, according to the rules of the game, to make a nasal noise called *hú*, as a signal of their being losers. The approximation of this game to that of cricket may seem curious to the antiquary.

*Len thip ching cha* is a swing suspended betwixt two trees—and is a common amusement amongst children and even grown up persons.

Women play at several of the games described—particularly at hide and seek—in company with the other sex. The fine still moonlight evenings are preferred for this amusement, which is no doubt productive of matches betwixt the young men and girls.

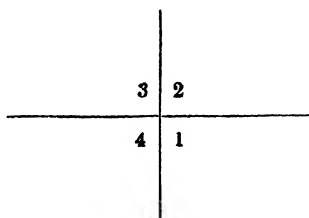
The girls have likewise some simple games of their own—such as throwing up pebbles and catching them before they fall, having first taken up a certain number in the interval—*Eephang longlám*, where a number of pebbles are thrown by one party to a hole and stopped by the other from going into it. They are afterwards to be separately cast into it by the exertion of one finger—the first party losing those not put in.

*Len Rúa mai lé rù din*—are two games played by rolling, in the first instance, balls of clay down an inclined plane, and in the second by letting a bamboo model of a boat slide down it. He whose ball or boat goes furthest of course wins.

*Maak ytk* is a game somewhat resembling drafts. It is played with thirty-two men—sixteen of a side—and arranged respectively on their *first* and *third* lines. The pieces move in *squares* in all directions, the number not being limited. The object is to get one or more of the adversaries' pieces betwixt two of the players' ones, which, if there be no intervals between any of the confined and confining pieces, are taken—or if the draft

piece stands with one of the adversaries' on each side of him, or with these and others in his rear, he takes the whole. Or the game may be varied according to agreement, or *one* piece may oppose sixteen. *It* can be moved in any direction not diagonally, and takes by leaping over one piece at a time if there is a blank square behind.

*Len Thoa* is a game of chance.



A cross is made with chalk on the floor and numbered at the inner angles 1,2,3,4. There is no restriction to the number of players. The holder of the bank sits opposite No. 4. He has several hundred cowries which represent pieces of money—these he conceals under a cover so that the players may not be able to guess the number

The latter now stake what sums they please opposite any of the angles—and they may join their chances by depositing one counter each on one of the four lines. The banker being satisfied with the stakes, no more can be deposited. He then counts out by fours the counters in his bank—and whatever odd number remains after this operation indicates the corresponding one in the cross—by which he wins all the stakes deposited in the opposite one. Thus if the odd number, or that which should remain (after telling out) *less than four*, be two, the holder pays all the stakes corresponding with that number, and takes all deposited at No. 4. If the remaning number be three, he pays for its stakes, and wins all in angle No. 1.

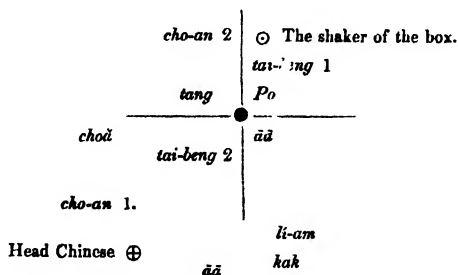
The players sit in a circle at a distance from the places where the stakes are deposited—and they push on their stakes with sticks having hoops at their ends—to prevent unfair play.

The gaming farm renter, *Nai Bawn Hoa bea*, and his head people, distribute the winnings to the parties to prevent fraud.

*Thamtat* is a game played by any number of persons—but seldom exceeding ten. There is always a holder of the box or a banker. The other players are numbered from one upwards.

They deposit what stakes they please and the banker chuses to admit. He then takes out an indefinite quantity of cowrie shells, and counts them out by the number corresponding to that of the players (with exception of himself). When they have been told out, so that either *that* number only, or an *odd* number remains, he loses or wins according to the following rules: The holder of the bank, if his remaining number corresponds to that which marks his own position, wins all the other stakes. But he pays, should the number be that of any one of the other players. The winner gives the box.

*Len po* is the *Chinese* game of dice, which has been naturalized in Siam. The dice are generally one or two cubes—and each face is divided into two compartments, the one black or red, the other white. They are of ivory. They rest in a chamber in a brass box and another is fitted so as to slide down over it.



The box having been placed in the centre of the cross and all the stakes deposited—the cover is taken off. If the red half of the uppermost face of the dice points to *tai beng* first, the banker pays that stake—and wins *āā* and *kāk* and *li-am* and *cho-an* and *tang*, *cho-an* second and *tai beng* second. If opposite to *āā* he takes all the stakes but *tang*. If

opposite *tai beng* second and *cho-an* he pays for them and gets all the rest—and so on.

*Eepé*, is a game played nearly in the same manner as *Thoa*.

*Eepong*, is a game played with a six sided teetotum—marked 1, 2, 3, 4, 5, 6.

The stakes are deposited in the allotted compartments.

If the number turned up be 1, the player pays thrice the number of the stakes deposited there, and takes all the rest. If 2, he pays thrice the stakes there and takes all the rest—and so on.

0	00	000	000 0	000 00	000 000
---	----	-----	----------	-----------	------------

*Len phai Kadaat* are Chinese cards on which Chinese characters are printed.

*Len pet kaau*.—European cards.

*Len thāt lok bāāt*, is a game played with three dice—marked from 1 to 6. It seems also to be a Chinese game. If three turn up alike they are neither in favor or otherwise, but lose the box. The throw 1-2-1 wins—2-2-1 loses—1-2-3 loses the box; the other number of the series wins, 2-2-3, as does any other sequence—or any unequal dice.

2-2-3 wins, as does the rest of the series.

3-4-4 loses, as do the other two of the series.

4-4-5 and 4-4-6 win—4-6-6 loses—4-5-5 and 4-4-3 lose : 4-5-3 neuter—4-3-2 ditto—4-2-1 ditto.

With two dice—aces lose, doublets lose ;—3-3 wins,—4-4 loses,—5- wins,—6-6 wins. 1-2, the No. 1 wins—1-3,1-4,1-5,1-6—all neuter, as are other unequal numbers—6-5 win 6-5, and 6 wins.

*Len Eethop*, or pitch and toss, is played with tin pice, or coins : a hole is made in the ground, the players throw each one pice at first and he who holes the pice has the privilege of throwing the general stakes at once towards the hole and taking as many as go in. If no pice fall into the hole

in the first instance, the person whose pice lie nearest to it has the before-stated privilege.

The *Len rúá* are boat races. The distance to be rowed over is about two miles. It is chiefly the officers of Government, who indulge in this amusement. They use paddles; the rowers sing *he he rúa*, a boat-song.

*Len Khwai* are buffalo races. The course is about two hundred yards long, and a straight line at each end is a starting post, and in the centre a house where the judges of the race sit; two buffaloes start at a time at the sound of gongs, one from each post, and to the right hand severally. The aim is for either buffalo to overtake the other before he has gone twenty times over the course. Two only start at once.

The course is very broad and is separated in the middle by a row of people. So that it in fact becomes a sort of narrow oblong figure, the compassing of which forms one round.

There are no riders, but each owner seizes the rope which, as usual, is passed through the cartilage of the animal's nose, and goads him on, being relieved at short intervals in this operation by persons stationed betwixt and at the posts. The person whose buffalo overtakes that of the opposite party must seize the rope it is held by, or he does not win.

The Siamese of Bankok have no buffalo fights like those exhibited in the Burman Provinces, in which the owners ride their buffaloes and urge them on, and where lives are occasionally lost. Large bets are made at Siamese races.

*Ler Weeng ngoa Ke-ún*, are carriage races. These carriages or carts are of a very light construction but strong.

Two start together, each being dragged by one, or two oxen. The driver stands in the vehicle, and goads the oxen on by a long stick having a pike at the end.

They run to the extremity of the course, but do not return.

*Len Weeng ngou khon*.—The men run races on the same course as the buffaloes—going twenty times round if neither has overtaken the other.

They also run straight forward to a goal.

*Len Plăđ Kăt* is a very fanciful kind of amusement—being neither more nor less than a *fish fight*. The *plăđ kat* is a fish which grows to two or three inches in length at the utmost. It is found in shallow rivulets and is sought after with great avidity. The males are selected and kept separately in bottles. Bets are laid and two of these bitter enemies are slipped into a large bottle where they generally fight until one is killed or disabled.

This game is discountenanced by the king as contrary to the principles of the Buddhist religion, which enjoins humanity. But the customs of barbarous nations are often at variance with the creed they most vehemently contend for. The Chinese also keep a species of fish called by them *Sampan* or *ho Sampan* for the purpose of fighting them. This fish (the *Ikan puyu* of Malays) is about a span in length and it fights with much vigor and bitterness. The Chinese lay large bets on the issue of a battle of this kind. The *Puyu* seems a diminutive species of *perch*.

*Chon nok nok*, are fights of various kinds of birds.

Cock-fighting, or *Len chon kai*, is generally prohibited but is nevertheless practised secretly. They do not arm the bird like the Malays.

The Siamese have borrowed many juggling feats from the Hindoos and Chinese, but they have a great aversion to snakes. So much so that at the sight of one some Siamese will appear affected, as if by hysterics, and consequently they do not introduce them into their exhibitions. The Mons or Peguers, teach snakes to move to the sound of a flute in the manner of the tame snakes of Indian jugglers.

*Len chok moei*, or boxing matches, are common at all great festivals and entertainments. They are often very bloody, and would frequently end in the death of one or both of the parties, did not the king, or other great man present, stop the battle before it becomes dangerous. They arm their hands with hard cord, which is warped round them. The Hindoos use the same, and also arm their fingers and knuckles with horn or silver knobs. They strike straight forward or in any manner most



likely to *tell* according to their unscientific practice. They are allowed to use their knees, feet, and heads in combat.

There are no set number of rounds. The king if present, or if he is not, some one of his courtiers regulates the barbarous sport, and rewards the victors. It is not favorable to the formation of a good opinion of Siamese advancement in civilization, to find at such exhibitions the king, his family and his household of both sexes, with the courtiers, and the populace, women and children including. They excuse the inconsistency of prohibiting fights amongst the brute creation, and exhibiting combats of men, by the remark that the latter have reason to guide their choice of actions. Women have been known on occasions of the kind alluded to, to enter the ring and obtain by a stout battle the applause of the Siamese *fancy*. The spectators follow the example of the king in throwing pieces of money to the successful combatants, i. e. those who have much *punished* their opponents.

*Len plam*, or wrestling, is much practised both amongst the Siamese and Burmans, and it would be difficult to say which nation is most expert in the exercise.

A pugilist seems to aim chiefly at lifting his adversary and casting him on the ground—which is sometimes effected with such violence as to disable him. From what I have seen, I incline to the opinion that the Burmese are the best wrestlers. They are perhaps on an average more compactly formed than the Siamese.

*Len tee lo tee* and *tee dang* and *tee kabee*, are different kinds of fencing. For the first a sword and round shield is used by each combatant. In the second each has a stick or pole instead of a sword.

In the *tee kabee* each has a sword without a shield.

Bands of music accompany all Siamese games, except wrestling and boxing.

*Len he somphot mú-üing*.—The procession in which all the people assemble and pass before the king who looks down from a house—all sorts

of pageants and figures are carried about. Here are exhibited the great mountain *mure*, ships, mock animals of all kinds, &c.

*Kite Flying.*

*Wau* are paper kites, ranked as male and female. The Siamese are extremely fond of this amusement. The kite is about five or six feet high, and with the cord may, in some instances, cost seventy dollars.

*Dances.*

*Mon ram*.—The Peguer dance. This resembles the Indian dance, but is rather more lively, and, like the dancing girls of India, the Siamese ones sing during the exhibition.

*Lakhān* is a theatrical entertainment to which allusion has before been made. In it various styles of dancing are displayed, from the solemn movement indicative of dignity or grief, to the quick step corresponding to the sentiments prevalent in the piece.

*Len Mongklūm and phleng Sawan*.—"The heavenly concert," an imitation of the theatricals of the *Devattas*.

*Khōn*.—Dancing on the Stage, differs little from that in the *Lakhān*.

*Fire Works.*

Such as pyramids of all sorts, rockets, fire balls, fire fountains, &c. are exhibited at festivals. Siamese pyrotechny has apparently been borrowed from the Chinese.

*Hūn* are dressed puppets of wood, to the movements of which dialogues are appropriated as in our *Punch*, who came no doubt from the east.

*Len Nang*

*Fantoccini*, or puppets of leather, which also have dialogues to accompany their movements.

*Rúang Ranako-un.*

The events of RAMA's life dramatized. It occupies many days in performance. The Malays have the same drama; but they prefer the

Siamese translation and Siamese actors ; the Malays of Kedder and Penang are here alluded to.

*Smoking.*

People of all ranks and ages in Siam smoke tobacco : it is made into segars. Even amongst the great, the Indian hookah has not been yet introduced, although pipes are frequent.

The segar is presented along with the betul mixture to a stranger on his entering a house. Tea accompanies it in some houses ; if the visitor has come from a distance he is presented with food immediately, or is invited to stay to dinner.

*Medicine.*

There are two houses appertaining to the Royal establishment in which medicines are kept. At one of these the poor may be supplied with such as they require.

The King's physician occasionally administers to those who solicit his aid. There are women who possess to be actuated on occasions by a splrit, and who are consulted by those labouring under diseases.

*Field Sports.*

Siamese Princes do not follow the chase—or shoot animals, because the religion they profess makes such practices sinful. Their subjects however indulge in field sports. They catch elephants and other animals, laying snares, nets and traps for them ; they shoot elephants, wild cattle, rhinosceroses, deer, bears and hogs, for their teeth and skins chiefly, but for food also in the cases of the cattle, deer and hog.—They also train dogs to run down deer and to seek tortoises, which last they discover to their masters by barking. They pretend also that their alligator killers will dive under water, get on the back of one and finally kill him or bring him on shore ! Several persons, Malays and Siamese, have positively averred to me that they saw a feat of this nature performed ! So that the feat in America on a Kayman\* must be ranked as second

---

\* Vide Waterton's Wanderings.

rate only! But the Siamese have an advantage which was not enjoyed in the latter instance, the potency of *charms* which ghosts even cannot withstand! Thus does superstition deceive both the senses and the perceptive faculties of the mind.

There are also games called *Ki Lephrop*, where persons display their bravery and agility by entering a circus, where an enraged elephant with its keeper on its back is confined, and by avoiding him after having provoked him. In the middle of the space is a strong bamboo mat stretched out and lying on strong posts connected by cross beams. The mat is about the height of the elephant's forehead, so that when the combatant or rather exhibiter, as he only carries a fan in his hand, has provoked the animal and is pursued, he runs below this canopy while the elephant rushes and strikes his head against the beams—his eyes being above the mat and his tusks below, so that the man escapes. Amongst the amusements of this pleasure-loving people, may those convivial parties be reckoned, made for the express purpose of cementing eternal friendship betwixt those who assemble at them, and where the parties pledge each other in deep draughts of *lau* or arrack, over a drawn weapon inserted in a bowl of that beverage and in which each also inserts a finger. It partakes not of the nature of a secret association, but is a public and noisy assembly. Equals only can well engage in such a party with any hope that the mutual pledge of support will be fulfilled, and even then as it is not until the cup has well circulated that professions of brotherly love and of mutual aid are made; their oaths must be liable to evaporate in the process of sobering.

#### *Literary Amusements.*

The Siamese challenge each other to trials of improvisitorial skill—such are questions and replies in verse—and discussions on *Bali* learning. Some one also of a party repeats the name of an animal, tree, or any substance, and the person who accepts the challenge must give the name of one of the same genus, having a like termination—and the trial is kept up

until one of the competitors fails to produce a name which shall chime with his adversary's.

Riddles are also proposed and a failure to expound them incurs forfeits of a fanciful kind. Both men and women engage in this amusement and the forfeits are adapted to each sex, much in the manner that we find them in the British game of a similar nature.

*Penang, 1829.*

*Revised, January 1836.*

---

## XI.

### ANALYSIS

OF THE

SHER-CHIN—P'HAL-CH'HEN—DKON-SÉKS—DO-DE—  
NYÁNG-DÁS—AND GYUT;

BEING THE 2nd, 3rd, 4th, 5th, 6th, and 7th DIVISIONS OF THE  
TIBETAN WORK, ENTITLED THE KAH-GYUR.

BY MR. ALEXANDER CSOMA KÖRÖSI.

SICULO-HUNGARIAN OF TRANSYLVANIA.

## II. (SHER-CHIN.)

ACCORDING to the Index, the second great Division of the *Bksh-hgyur*, is that of the <sup>(1)</sup> “*Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa*,” (by contraction, *Shér-p'hyin*, pronounced *Sher-ck'hin*.) Sans. *Prajñá páramitá*. Eng. “Transcendental Wisdom.” Under this title there are in the *Bksh-hgyur*, 21 volumes, classed under the following subdivisions or distinctions:

1. <sup>(2)</sup> *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-stong-p'krag-brgya-pa* (or *hbam*). Sans. *Shata sahasriká prajñá páramitá*. Eng. “Transcendental Wisdom, in one hundred thousand slókas.” In 12 volumes, in which are counted 75 chapters (*léka*, in Tib.) 308 artificial divisions (*bam-po*, in Tibetan, each containing 300 slókas in verse, or an equivalent in prose, and occupying in

<sup>1</sup> ཤེས་རབ་ཀྱི་པ་ཤེས་པའི་པུ་ཤེས་པ་, or ཤེས་པའི་པུ་ཤེས་པ་

<sup>2</sup> ཤེས་རབ་ཀྱི་པ་ཤེས་པའི་པུ་ཤེས་པ་ ཤེས་པའི་པུ་ཤེས་པ་, or ཤེས་པའི་པུ་ཤེས་པ་

general 21 leaves in the *Bkaḥ-hgyur*), and one hundred thousand ślokas—the whole is in prose. In these 12 volumes the *Prajñā pāramitā* is treated at large, and the other sub-divisions are only abridgments of these 12 volumes. These were first translated from Sanscrit into Tibetan in the ninth century, by the Indian Pandits, JINA MITRA and SURENDRA BODHI, and the Tibetan Lotsāwa (Sāns. *Lochch'hava*,) YE'-SHE'S-SDE'. They were afterwards again review and arranged by others.

2. <sup>(3)</sup> *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-stong-p'hrag-nyi-shu-lha-pa*, (or in round numbers, "Nyi-khri," 20,000.) Sāns. *Pancha vinshati sahasrikā prajñā pāramitā*, "Transcendental Wisdom, in 25,000 ślokas." In three volumes. There are counted 76 chapters, 78 bam-pos, and 25,000 ślokas. This is an abridgment of the before-described 12 volumes. No translators are mentioned.

3. <sup>(4)</sup> *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-k'hri-brgyad-stong-pa*. Sāns. *Ashta dasa sahasrikā prajñā pāramitā*. Eng. 'Transcendental Wisdom, in 18,000 ślokas." In three volumes, containing 87 chapters (*léhu*), 50 small divisions (*bam-po*), and 18,000 ślokas. These three volumes are a more close abridgment of the above specified 12 volumes. No translators are mentioned.

4. <sup>(5)</sup> *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-k'hri-pa*, (or by contraction "*Shés-k'hri*,") Sāns. *Dasa sahasrikā prajñā pāramitā*. One volume of 613 leaves, containing 33 chapters, and 34 bam-pos, or small divisions. This volume is an abridgment of the *Yum-lhbring*, or of the above specified three volumes of 25,000 ślokas, translated by JINA MITRA, PRAJNYA VARMA, and the Tibetan Lotsāwa, BANDE YE-SHES.

5. <sup>(6)</sup> *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-brgyad-stong-pa* (or simply *brgyad-stong-pa*). Sāns. *Ashta sahasrikā prajñā pāramitā*. One volume of 462

3 ཤེས་རབ་ཀྱི་ཐ་ཤེས་ཀྱི་ལ་ཕྱི་ཐུན་པ་གྱི་གྲུ་ལྷ་པ་, or གྱི་ཤི

4 ཤེས་རབ་ཀྱི་ཐ་ཤེས་ཀྱི་ལ་ཤི་བཅུད་ཕྱི་ཐུན་པ་

5 ཤེས་རབ་ཀྱི་ཐ་ཤེས་ཀྱི་ལ་ཤི་པ་, or ཤེས་ཤི

6 ཤེས་རབ་ཀྱི་ཐ་ཤེས་ཀྱི་ལ་བཅུད་ཕྱི་ཐུན་པ་, or བཅུད་ཕྱི་ཐུན་པ་

leaves, 24 bam-pos, and 32 léhus. This volume likewise contains an abridgment of the several *dharma*s contained in the above enumerated volumes. This was delivered by *BCHOM-LDANHDAS* (SHÁKYA) likewise, as the above enumerated divisions, when he was on the mountain, called in Tibetan, the “*Bya-rgod-p’hung-pohi-ri*,”<sup>(7)</sup> in Sans. *Gridhra ku’a parvata*, near *Rājagriha* in *Magadha*. This is a favourite volume of the Tibetans, who shew particular reverence to it; hence both the manuscript and printed exemplars of it are in very great number to be found.

6. One volume is entitled, <sup>(8)</sup> “*Sna-ts’hags*,” Miscellaneous (Works) or all sorts of aphorisms of the *Prajñá páramitá*. There are in this volume 18 different treatises or aphorisms, of which the titles are as follow :

i. <sup>(9)</sup> *Rab-rtsal-gyis-rnam-par-gnon-pas-uhus-pa*. Sans. *Suvikrānta vikramī pariprichch’ha* (*prajñá páramitá*). Instruction in the *Prajñá páramitá* (by *BCHOM-LDANHDAS*) on the request of *SUVIKRĀNTA VIKRAMÍ* (a *Bodhisatwa*) from leaf 1 to 130. This and the following aphorisms also all belong to the *Prajñá páramitá*, and contain either abridged repetitions, explanations of some terms, or recommendations for keeping and reading the *Prajñá páramitá*.

ii. <sup>(10)</sup> *Bdun-brgya-pa*. Sans. *Saptashatiká*. The *Prajñá páramitá* in 700 slókas (Note, for brevity’s sake, *Shés-rab-kyi-p’ha-rol-tu-p’hyin-pa* (or *Sher-p’hyin*) and *Prajñá páramitá*, are frequently omitted in the titles.

iii. <sup>(11)</sup> *Lña-brgya-pa*. Sans. *Panchashatiká*, that of 500 slókas.

iv. <sup>(12)</sup> *Shér-p’hyin-sdud-pa-ts’higs-su-bchad-pa*. Sans. *Prajñá páramitá sanchaya gáthá*. Verses collecting the contents of the *Prajñá páramitá*.

v. <sup>(13)</sup> *Rdo-rjé-gchod-pa*. Sans. *Vajrachch’hédiká*, the diamond cutter (or a *sútra* of wonderful effects). This aphorism is contained in 18 leaves, from leaf 222 to 240. In this, *BCHOM-LDANHDAS*-(SHÁKYA) in a colloquial

⁷ ཐ་མེད་ཡུང་པོ་ལྷི་ཡེ

⁸ ར་བ་རྩ་བ་ཤིས་ཀྱི་མ་ཡེ་གཞན་པ་ལ་བྱས་པ་

¹¹ ལྷ་བཅི་པ་

¹³ རོ་རྒྱ་གཞོད་པ་

⁹ ལྷ་རྩ་བ་

¹⁰ བཟུལ་བཅི་པ་

¹² ཤེར་པ་ཤིས་རྩུང་པ་



manner instructs "RAB-NBYOR" (SANS. SUBHŪTI) one of his principal disciples in the true meaning of the *Prajñā páramitā*. The Tibetans pay especially great respect to this *sūtra*, hence the copies of it are to be found in great abundance.

vi. <sup>(14)</sup> *Ts'kul-brgya-lsa-bchu-pa*, 150 rules or ways.

vii. <sup>(15)</sup> *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pahi-mtshan-brgya-rtsa-brgyad-pa*. Sans. *Prajñā páramitā náma ashtá shataká*, the 108 names or terms of the *Prajñā páramitā*.

viii. <sup>(16)</sup> *Bchom-ldan-hdas-ma-thés-rab-kyi-p'ha-rol-tu-p'hyin-pa-lsa-bchu-pa*. Sans. *Bhagavatí prajñā páramitā ardha shataká*, the *Prajñā páramitā* in 50 *ślokas*.

ix. <sup>(17)</sup> *Hp'hags-ma-shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-dé-bshin-gshégs-pa-t'hams-chad-kyi-yum-yigé-gchig-ma*. Sans. *Bhagavatí prajñā páramitā sarva tathágate éka aksharí*. "Transcendental Wisdom, comprehended in the letter A, the mother of all *Tathágatas* or *Buddhas*." The letter "A" is considered in *Buddhistic* works as the mother of all Wisdom; and therefore, all men of genius, all *Bodhisattvas* and *Buddhas*, are said to have been produced by "A," since this is the first element for forming syllables, words, sentences, and a whole discourse; and the means for acquiring knowledge and wisdom. Here the whole *Prajñā páramitā* is comprehended in the letter "A." This is the most abridged *sūtra* of the Transcendental Wisdom, since this consists only of a single letter. This is to be seen on the 256th leaf of this volume.

x. <sup>(18)</sup> *Kohushika*. Sans. *Kaushika*, a name of INDRA. In this *sūtra* SHÁKYA instructs him in the *Prajñā páramitā*, hence the title of this *sūtra*.

xi. <sup>(19)</sup> *Shér-p'hyin-yigé-nyung-du*. Sans. *Alpa akshara*, the "Transcendental Wisdom, in a few letters."

16 རྩུ་བ་ བཅི་ལྟ་བུ་བཟུང་པ་

16 རྒྱལ་པོ་ལ་ ཁྱི་མ་འོ་བ་མ་ཕྱིན་པའི་མཛོད་ བཅི་ལྟ་བུ་བཟུང་པ་

18 བཅོམ་ལུག་ལྟན་མ་ རྒྱལ་པོ་ལ་ ཁྱི་མ་འོ་བ་མ་ཕྱིན་པ་ ལྟ་བུ་བཟུང་པ་

17 ལམ་ལུག་མ་ རྒྱལ་པོ་ལ་ ཁྱི་མ་འོ་བ་མ་ཕྱིན་པ་ རྒྱལ་པོ་ལ་ ཁྱི་མ་འོ་བ་མ་ཕྱིན་པ་ ལམ་ལུག་མ་ རྒྱལ་པོ་ལ་ ཁྱི་མ་འོ་བ་མ་ཕྱིན་པ་

19 རྩུ་བ་

19 རྒྱལ་པོ་ལ་ ཁྱི་མ་འོ་བ་མ་ཕྱིན་པ་

xii. <sup>(20)</sup> *Shér-p'hyin-sgo-nyi-shu-rtsa-lha-pa*. Sans. *Pancha-vinshati prajná páramitá muk'ha*, the 25 doors or beginnings of the "Transcendental Wisdom," (there are so many *vija mantras*.)

xiii. <sup>(21)</sup> *Behom-ldan-hdas-ma-shér-p'hyin-snying-po*. Sans. *Bhagavatí prajná páramitá hridaya*, the essence of the "Transcendental Wisdom."

xiv. <sup>(22)</sup> *Shér-p'hyin-nyi-mahi-snying-po*. Sans. *Prajná páramitá surya garbha*.

xv. <sup>(23)</sup> *Zla-vahi-snying-po (shér-p'hyin)*. Sans. *Chandra garbha (prajná páramitá)*.

xvi. <sup>(24)</sup> *Shér-p'hyin-kun-tu-bzang-po*. Sans. *Prajná páramitá sámanta bhadra*.

xvii. <sup>(25)</sup> *Shér-p'hyin-lag-na-rdo-rjé* Sans. *Prajná páramitá vajrápáni*.

xviii. <sup>(26)</sup> *Shér-p'hyin-rdo-rje rgyal-mtshan*. Sans. *Prajná páramitá vajra kētu*. These five last aphorisms, or *sútras*, are so called from the names of those *Bodhisattvas* who are introduced speaking with SHÁKYA on the *Prajná paramitá*.

#### CONTENTS OF THE WHOLE *Prajná parámítá*.

All the 21 volumes of the *Shér-p'hyin* treat of speculative or theoretical philosophy, i. e. they contain the psychological, logical, and metaphysical terminology of the *Buddhists*, without entering into the discussion of any particular subject. There are counted one hundred and eight such subjects, (*dharma*s) terms, or phrases, with several subdivisions or distinctions; of which, if any predicate be added to them, affirmative or negative judgments may be formed. These terms have mostly been introduced into the Sanscrit and Tibetan Dictionary also, that was prepared by ancient Indian Pandits and Tibetan interpreters, and which may be found in the *Bstan-hgyur* (*Mdo* class, *Go* volume).

20 ཤེར་པ་ཉི་ཤེན་གྱི་ཤུ་རྩ་ལ་

22 ཤེར་པ་ཉི་ཤེན་གྱི་མདོ་

23 ཤེར་པ་ཉི་ཤེན་གྱི་མཁའ་ལྡན་

21 བཅོམ་ལྷན་ འདུ་མ་ ཤེར་པ་ཉི་ཤེན་པོ་

25 ཤེར་པ་ཉི་ཤེན་གྱི་ལྷ་པོ་

26 ཤེར་པ་ཉི་ཤེན་གྱི་རྩ་མཁའ་ལྡན་

24 ཤེར་པ་ཉི་ཤེན་གྱི་མཁའ་ལྡན་པོ་

Here follow some instances of the terms or subjects of the *Prajñā pāramitā*; as,

1. <sup>(27)</sup> *Phung-po* (Sans. *Skandha*) an aggregate or body. There are five such aggregates; as those of, 1. body, 2. perception, 3. representation or consciousness, 4. composition or notion, and 5 of cognition. In Tibetan. <sup>(28)</sup> *gzugs-kyi-p'hung-po*, 2.<sup>(29)</sup> *ts'hor-vahi*, 3.<sup>(30)</sup> *hdu-shés-kyi*, 4.<sup>(31)</sup> *hdu-byéd-kyi*, and 5.<sup>(32)</sup> *rnam-par-shés-pahi-p'hung-po*. In Sanscrit, 1. *rúpaskandha*, 2. *védanā*, 3. *san-jná*, 4. *sánskara*, and 5. *vijnánaskandha*.

2. <sup>(33)</sup> *Skyé-mch'hed-drug*, the six senses; as, those of sight, hearing, smell, taste, touch, and the moral sense.

3. <sup>(34)</sup> *Skyé-mch'héd-bchu-gnyis*. Counting the six organs and objects of senses.

4. <sup>(35)</sup> *K'hams-bcho-brgyad*, the 18 regions or kingdoms of senses, as with respect to the operations of the mind by the six organs directed to the six objects of senses.

5. <sup>(36)</sup> *K'hams-drug-ni*; the six elements are earth, water, fire, air, ether (or void space), spirit (or intellect). In Tibetan, *sa*, *ch'hu*, *mè*, *rlung*, *nam-mk'hah*, *rnam-par-shes-pa*.

6. <sup>(37)</sup> *Rtèn-hbrèl-bchu-gnyis*. Dependent connexion. or causal concatenation (of 12 things): 1. ignorance, 2. composition or notion, 3. cognition, 4. name and body, 5. six senses, 6. touch, 7. perception, 8. affirmation, 9. ablation, 10. existence, 11. birth, 12. old age and death. In Tibetan, 1.<sup>(38)</sup> *ma-rig-pa*, 2.<sup>(39)</sup> *hdu-byéd*, 3.<sup>(40)</sup> *rnam-par-shés-pa*, 4.<sup>(41)</sup> *Ming-dang-gzugs*, 5.<sup>(42)</sup> *skyé-mch'héd-drug*, 6.<sup>(43)</sup> *rég-pa*, 7.<sup>(44)</sup> *ts'hor-va*, 8.<sup>(45)</sup> *sréd-pa*, 9.<sup>(46)</sup> *lèn-pa*, 10.<sup>(47)</sup> *erid-pa*, 11.<sup>(48)</sup> *skyé-va*, 12.<sup>(49)</sup> *rga-shi*. In Sanscrit,

27 རྩུང་པོ་, 28 རྩུང་པོ་ལྟེ་རྩུང་པོ་, 29 རྩུང་པོ་ལྟེ་རྩུང་པོ་—— 30 རྩུང་པོ་ལྟེ་རྩུང་པོ་, 31 རྩུང་པོ་ལྟེ་རྩུང་པོ་, 32 རྩུང་པོ་ལྟེ་རྩུང་པོ་ལྟེ་རྩུང་པོ་ 33 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 34 རྩུང་པོ་ལྟེ་རྩུང་པོ་ལྟེ་རྩུང་པོ་ 35 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 36 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 37 རྩུང་པོ་ལྟེ་རྩུང་པོ་ལྟེ་རྩུང་པོ་ 38 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 39 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 40 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 41 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 42 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 43 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 44 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 45 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 46 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 47 རྩུང་པོ་ལྟེ་རྩུང་པོ་ 48 རྩུང་པོ་ལྟེ་རྩུང་པོ་

1. *Avidyā*, 2. *saukṭāra*, 3. *vijnāna*, 4. *nāmarūpa*, 5. *śhaḍāyatana*, 6. *sparśa*, 7. *vedanā*, 8. *riś'hnā*, 9. *apādana*, 10. *bhava*, 11. *jāti*, 12. *jarāmarani*. Every thing, but especially the human soul, depends for its existence on this causal concatenation. There are several commentaries on this subject in the *Bṣtan-hgyur*.

7. <sup>(50)</sup> *P'ha-rol-tu-p'hyin-pa-drug-ni*. The six Transcendental Things (or cardinal Virtues) are, 1. charity, 2. morality, 3. patience, 4. industry, or earnest application, 5. meditation, 6. ingenuity or wisdom. In Tibetan, 1. <sup>(51)</sup> *sbyin-pa*, 2. <sup>(52)</sup> *ts'ul-kh'rim*s, 3. <sup>(53)</sup> *bxod-pa*, 4. <sup>(54)</sup> *brtson-hgrus*, 5. <sup>(55)</sup> *bsam-gtan*, 6. <sup>(56)</sup> *shés-rab*. In Sanscrit, 1. *dána*, 2. *śhīla*, 3. *kshānti*, 4. *viryya*, 5. *dhyāna*, 6. *prajná*. To the above enumerated, sometimes four others are added; as, 1. method or manner, 2. wish or prayer, 3. fortitude, and 4. foreknowledge or knowledge. In Tibetan, 1. <sup>(57)</sup> *t'hab*s, 2. <sup>(58)</sup> *smón-lam*, 3. <sup>(59)</sup> *stobs*, 4. <sup>(60)</sup> *yé-shes*. Sanscrit, *upāya*, *pranīdhāna*, *bala*, and *dhyāna*.

8. <sup>(61)</sup> *Stong-pa-nyid*. Sans. *Shúnyatá*. Eng. Voidness, emptiness; an abstract notion. There are 18 distinctions of the *Shúnyatá*.

Such are the contents of the *Prajñā páramitā*.—There is no historical matter. All is speculation, with a profusion of abstract terms and definitions. The knowledge of these is necessary for the understanding of the *Buddhistic* system, especially of the *Madhyámiká* philosophy. But I am unable to give here any further outline of the *Prajñā páramitā*, except the enumeration of such abstract terms, as above. As this would be tedious to the reader, and of little interest in the way of information, I beg leave to waive further illustration.

All the doctrine contained in these 21 volumes is attributed to *BCHOM-LDANHDAS* (SHÁKYA). He delivered his instruction on the *Prajñá páramitá* (as is stated by Tibetan writers, 16 years after having become *Buddha*, or in his fifty-first year) when he was on the mountain (ne = *Rājagriha*, in *Magadha*)

50 ས་པོལ་ཅུ་ཆེན་པ་རྒྱལ་ནི 51 རྒྱུ་ན་པ 52 རྒྱུ་ལ་ཁྲིམས 53 བསྟོན་པ 54 མོ་བན་འབྲུག  
55 བསམ་ཅན་ན 56 ལས་འབ 57 འབས 58 རྒྱན་ལས 59 རྒྱལ་བ 60 ཡོ་ཤེས 61 རྒྱུན་པ་ཤིང

called in Tibetan, the “*bya-rgod-p’hung-pohi-ri*” (Sans. *Gridhra kuta parvata* the “hill of a heap of vultures”). His hearers were beside, many *Bodhisattvas* (among whom BYAMS-PA, Sans. MAITREYA) and gods (among whom KAUSHIKA or INDRA) his own disciples about 5,000 priests (among whom the principal were SHARIHI-BU, or SHARADVATIHIBU, RAB-HBYOR, HOD-SRUNG, and KUN-DGAH-VO). The speaker in general is BCHOM-LDANHDAS (SHÁKYA) who addresses first SHARADVATIHIBU and afterwards RAB-HBYOR, his disciples. They put a question several times to SHÁKYA; he gives them no direct answer, but forms such propositions that they are themselves led to the decision. It is in general, RAB-HBYOR (Sans. SUBHUTI) with whom SHÁKYA speaks in all these volumes.

The first compiler of the *Prajñá páramitá* was KASHYAPA (Tib. HOD-SRUNG) whom SHÁKYA appointed to succeed him after his demise.

In the *Bstan-hgyur*, the 16 first volumes of the *Mdo* class are all commentaries on the *Prajñá páramitá*. Afterwards follow several volumes explanatory of the *Madhyámiká* philosophy, which is founded on the *Prajñá páramitá*. The *Prajñá páramitá* is said to have been taught by SHÁKYA, and the *Madhyámiká* system by NAGARJUNA (*Klu-sgrub*, in Tib.) who is said to have lived four hundred years after the death of SHÁKYA, who had foretold of him that he would be born after so many years, to explain his higher principles laid down in the *Prajñá páramitá*. With NAGARJUNA originated the *Madhyámiká* system in philosophy. The philosophers in India, before his time, were in two extremes; teaching either a perpetual duration, or a total annihilation, with respect to the soul. He chose a middle way, hence the name of this philosophical sect. There are in the *Bstan-hgyur* several works of him, as also of his successors, explanatory of the *Madhyámiká* school. Beside other matters of speculation, the following 27 subjects are to be discussed and analyzed in the *Madhyámiká* system: 1. efficient (accessory or secondary) cause, (Tib. *rkyen*), 2. the coming (into the world) and going away (*hong-va-dang-hgro-va*), 3. organs (of sense) (*dvang-po*), 4. aggregate

or body (*p'hung-po*), 5. province or region (viz. of senses) (*k'hams*), 6. passion and affection (*hdod-ch'hags*), 7. the state of coming forth, duration, and cessation (*shyé-va, gnas-pa, dang hgag-pa*), 8. the maker or doer, and the work or deed (*byéd-pa-po-dang-las*), 9. former existence (*sñā-rol-na-gnas-pa*), 10. fire and the burning wood (*mé-dang-bud-shing*), 11. anterior and posterior limits (of worldly existence), Tib. *sñon-dang-p'hyi-mahi-mé'hah*, 12. done by one's self and done by another, (*bdag-gis-byas-pa-dang-gzhan-gyis-byas-pa*), 13. composition, or the forming of notions (*hdu-byéd*), 14. the act of meeting (*hp'krad-pa*), 15. self-existence or nature, (*rang-bzhin*), 16. tied and liberated (*bchings-pa-dang-f'har-pa*), 17. work and fruit (*las-dang-hbras-bu*), 18. I or Ego, (*bdag*), 19. time (*das*), 20. union, (of cause and efficient causes), Tib. *ts'hogs-pa* (*rgyu-dang-rkyén*), 21. origin or beginning, and destruction, (*hbyung-va-dang-hjig-pa*), 22. *Tathágata* or *Buddha* (*Dé-bzhin-gshégs-pa*), 23. wrong, error, or falsehood, (*p'hyin-chi-log*), 24. excellent truth (*hp'hags-pahi-bden-pa*), 25. deliverance, or delivered from pain (*myá-nun-las-hdas-pa*), 26. dependent connexion, or causal concatenation, (*rtén-bbrél*), 27. critique of theories (*lta-va-briag-pa*). These are the principal topics of the *Madhyámiká* philosophy. I have thought proper to enumerate them here, because they are similar to the subjects of the *Prajñá páramitá*.

— 0000 —

### III. (PHAL-CH'HEN.)

The third division of the *Káh-gyur* is styled, in Tibetan, <sup>(62)</sup> “*Sangse-rgyas-p'hal-po-ch'hè*,” or by contraction, “*P'hal-ch'hén*.” Sanscrit, “*Buddha-avatān Sangha*,” (or as here is, *Buddha avatāng saka*), association of *Buddhas* (or of those grown wise). This is called a *sūtra* of great extent. In Sanscrit, “*Mahāvaiṣṭya Sūtra*.” in Tibetan, <sup>(63)</sup> “*Shin-tu-rgyas-pa-ch'hén-pohi-mdo*.” This is contained in six volumes, marked with the six first letters of the Tibetan alphabet. The number of the leaves in each is as follows: 1.<sup>(64)</sup> 384;

<sup>62</sup> སངས་རྒྱལ་པོ་ཤེན་པོ་ཆེ་ལྷན་པུ་ཆེ་ལྷན་པུ་ཆེ་

<sup>63</sup> ཤིན་ཏུ་རྒྱལ་པུ་ཆེ་པོ་ཤེན་པོ་ཆེ་

<sup>64</sup> ག

2.<sup>(65)</sup> 385; 3.<sup>(66)</sup> 391; 4.<sup>(67)</sup> 375; 5.<sup>(68)</sup> 397; 6.<sup>(69)</sup> 340. This *sūtra* also is attributed or referred to SHÁKYA, although the speakers generally are some *Bodhisatwas*, or other saints of great perfection.

The subject of the whole is moral doctrine, and metaphysics. There are descriptions of several *Tathágatas* or *Buddhas*, their provinces, their great qualifications, their former performances for promoting the welfare of all animal beings, their praises, and several legends. Enumeration of several *Bodhisatwas*; the several degrees of their perfections; their practices or manners of life; their wishes, prayers, and efforts for making happy all animal beings. SHÁKYA appears, in a miraculous manner, on the top of the "*Ri-rab*," (Sans. *Méru*) the fabulous mountain, as also, at another time, in *Galdan*, (Tib. "*Dgah-ldan*," the joyful place, or the paradise of the gods. Sanscrit. "*Tushitá*," At this last mentioned place assemble likewise several *Bodhisatwas*, coming from different regions of the world, to make their salutation to *BCHOM-LDAN-HDAS* (SHÁKYA), and in his presence, by his blessing or miraculous influence, each of them successively utters several verses expressive of his opinion with respect to the soul and the Supreme Being. Such is the tenor of the contents of the "*Phal-ch'hen*," in general. The titles of the chapters have not been expressed in Sanscrit; they are in Tibetan (written in Roman characters, and explained in English) as follow:

1. <sup>(70)</sup> *Hjig-rten-gyi-dvang-po-lhams-chad-kyi-rgyan-gyi-ts'hul*. The manner of proceeding of BUDDHA, the ornament of all the rulers of the world.
2. <sup>(71)</sup> *Dé-bzhin-gsnégs-pa*. *Tathágata* or *Buddha*.
3. <sup>(72)</sup> *Kun-tu-bzang-pohi-ting-gé-hdsin-dang-rnam-par-lp'hrul-pa*. The deep meditation (or ecstasy) of KUNTU-BZANG-PO (a *Bodhisatwa* and *Buddha*) and his miraculous change or turn.
4. <sup>(73)</sup> *Hjig-rten-gyi-k'ham-s-rgya-mts'ho*. A region of the world called the Ocean.

---

65 ཁ 66 ཁ 67 ང 68 ཅ 69 ཆ 70 འཇམ་ཐིག་པའ་པོ་ རམས་ཅད་ཐིག་ཐིག་སྒྲིལ་ 71 དེ་མཁོན་  
མཁོན་པ་ 72 རྒྱ་རྩ་མཁའ་པོ་ལྷི་ རིང་དེ་འཇམ་པོ་ འཇམ་པོ་ 73 འཇམ་ཐིག་ཐིག་པའ་ ཐིག་ཐིག་

5. <sup>(71)</sup> *Gzhi-dang-snying-po-mé-log-gi-rgyan-gyis-brgyan-pahi-yon-tan*. The qualities of the ground, and essence of that (before mentioned) region.

6. <sup>(75)</sup> *Hjig-rten-gyi-k'hams-rgya-mts'hohi-k'hor-yug-gi-rgyan-rgya-mts'ho-bstan-pa*. Description of the Sea, the ornament of the wall of the world's region, called "*rgya-mts'ho*," or ocean.

7. <sup>(76)</sup> *Sa-gzhihi-rgyan-bsta-pa* (of ditto). Description of the Earth's ornaments (of ditto).

8. <sup>(77)</sup> *Gzhing-gi-rgyud-bstan-pa*. Description of the origin or nature of that province.

9. <sup>(78)</sup> *Hjig-rten-gyi-rgyud-dgod-pa*. Description of the series of the several regions of the world (as the provinces of several *Buddhas*).

10. <sup>(79)</sup> *Rnam-par-mang-mdsad*. *VAIROCHANA*, a *Buddha*.

11. <sup>(80)</sup> *Dé-bzhin-gshégs-pa-p'hal-po-ch'hé*. *Tathágata* P'HAL-PO-CH'HÉ, a *Buddha*.

12. <sup>(81)</sup> *Sangs-rgyas-kyi-mts'han-shin-lu-bstan-pa*. Enumeration of several attributes (or names) of *BUDDHA*.

13. <sup>(82)</sup> *Hp'hags-pahi-bdén-pa*. The excellent truth.

14. <sup>(83)</sup> *Dé-bzhin-gshégs-pahi-hod'zer-las-rnam-par-sangs-rgyas-pa*. The state of becoming purified, or a saint, by the beams of light of a *Tathágata*.

15. <sup>(84)</sup> *Bzang-ch'hub-séms-dpa-drin-pa-snang-ra*. Illustration made on the request of *Bodisatwa*.

16. <sup>(85)</sup> *Spyod-yul-yongs-su-dag-pa*. The very pure conduct of life, or manner of living.

17. <sup>(86)</sup> *Bzang-pohi-dpal*. The prosperity (or glory) of the good.

- 74 གཞི་དང་སྟོང་པེ་མེ་ཉེན་གྱི་རྒྱུ་ལྟེན་པའི་ཡོན་ཏན་ 75 འཛིན་རྒྱུ་ཆེན་ཆེན་ལྟེན་པའི་ཡོན་ཏན་  
 76 ལ་གཞིའི་རྒྱུ་ལྟེན་པའི་ཡོན་ཏན་ 77 ཞིང་གི་རྒྱུ་ལྟེན་པའི་ཡོན་ཏན་  
 78 འཛིན་རྒྱུ་ཆེན་ཆེན་རྒྱུ་དང་ཡོན་ཏན་ 79 རྒྱུ་ལྟེན་པའི་ཡོན་ཏན་ 80 དེ་ལྟེན་པའི་ཡོན་ཏན་  
 81 ལྟེན་པའི་ཡོན་ཏན་ 82 འཛིན་པའི་ཡོན་ཏན་ 83 དེ་ལྟེན་པའི་ཡོན་ཏན་  
 84 རྒྱུ་ལྟེན་པའི་ཡོན་ཏན་ 85 རྒྱུ་ལྟེན་པའི་ཡོན་ཏན་  
 86 རྒྱུ་ལྟེན་པའི་ཡོན་ཏན་



18. <sup>(87)</sup> *Dé-bzhin-gshégs-pa-ri-rab-kyi-rtsé-mor-gshégs-pa*. The going of *Tathágata* (SHÁKYA) to the top of the *Ri-rab* (Sans. *Méru*).

19. <sup>(88)</sup> *Ri-rab-kyi-rtsé - mor-dé - bzhin - gshégs-pahi-rnam-par-hp'hrul-pa-dang-byang-ch'hub-séms-dpahi-ts'hogs-kyi-ts'higs-bchad*. Verses uttered by the assembled *Bodhisatwas*, and by the illusory person of *Tathágata* (SHÁKYA) on the top of the *Ri-rab*.

20. <sup>(89)</sup> *Bzang-ch'hub-séms-pahi-rnam-par-dgod-pa-bchu-bstan-pa*. The exhibition of the ten schemes or contrivances of *Bodhisatwa*.

21. <sup>(90)</sup> *Ts'hangs-par-spyod-pa*. Purity of life, or good moral conduct.

22. <sup>(91)</sup> *Séms-dang-po-bskyéd-pahi-bsod-nams-ston-pa*. The shewing of the happiness of having formed the mind to live a perfect life.

23. <sup>(92)</sup> *Cl'hos-snang-ra*. Religion's (or virtue's) light.

24. <sup>(93)</sup> *Mts'hé-mahi-gnas*. 'Tsé-ma, (name of a region or heaven of the gods).

25. <sup>(94)</sup> *Dér-bzang-ch'hub-séms-dpas-ts'higs-b'chad-bstan-pa*. Verses uttered there by *Bodhisatwa*.

26. <sup>(95)</sup> *Bzang-ch'hub-séms-dpuhi-spyod-pa-bstan-pa*. Description of the conduct of life of a Saint, or *Bodhisatwa*.

27. <sup>(96)</sup> *Gter-mi-zad-pa-bchu-bstan-pa*. Instruction on the ten never deficient (or inexhaustible) treasures (or virtues).

28. <sup>(97)</sup> *Dé-bzhin - gshégs-pahi-gshégs-bzhugs-bzhud-gsum-stn-pa*. The shewing of three things: the coming, remaining, and going away of a *Tathágata*.

87 དེ་བཞིན་ གཤེགས་པ་ རི་རབ་ཀྱི་ རྩེ་མོར་ གཤེགས་པ་ 88 རི་རབ་ཀྱི་ རྩེ་མོར་ དེ་བཞིན་ གཤེགས་པ་འི་  
 རྣམ་པར་ རྒྱལ་པ་དང་ཐང་ཆེན་ལེམས་དཔའི་ རྩེགས་ཀྱི་རྩེགས་བཅད་ 89 ཐང་ཆེན་ལེམས་དཔའི་  
 རྣམ་པར་དཔེ་པ་ བརྒྱ་བཟུང་པ་ 90 རྩེགས་པར་ལྷོད་པ་ 91 ལེམས་དང་པོ་ལྷོད་པའི་བལྟོང་རྣམས་  
 རྩེན་པ་ 92 རྩེགས་ལྷང་བ་ 93 མཆོམའི་གནས་ 94 དེར་ཐང་ཆེན་ ལེམས་དཔའ་ རྩེགས་བཅད་བཟུང་པ་  
 95 ཐང་ཆེན་ལེམས་དཔའི་ལྷོད་པ་བཟུང་པ་ 96 གནའ་ མི་ཁད་པ་ བརྒྱ་བཟུང་པ་ 97 དེ་བཞིན་  
 གཤེགས་པ་འི་ གཤེགས་ བརྒྱགས་ བརྒྱད་གསུམ་བཟུང་པ་

29. <sup>(98)</sup> *Dgah-lan-du-byang-séms-hdus-pa*. *Bodhisatvas* assembled in *Galdan* (Sans. *Tus'hita*).

30. <sup>(99)</sup> *Rdo-rjé-rgyal-mts'han-gyi-bsño-ra*. 'The benediction of *DORJE - GYAL-TSAN*. (a *Bodhisatva*).

31. <sup>(100)</sup> *Sa-bchupa*. The ten *Bhūmis* (provinces or degrees of perfection of the *Bodhisatvas*).

32. <sup>(101)</sup> *Kun-tu-bzang-pohi-spyod-pa-bstan-pa*. The shewing of the conduct of life of *SAMANTA BHADRA* (a *Bodhisatva* of the first rank) or the best conduct.

33. <sup>(102)</sup> *Ting-gé-hdsin-bchu*. The deep meditations, (or ecstasies)

34. <sup>(103)</sup> *Mñon-shés*. Special knowledge.

35. <sup>(104)</sup> *Bzod-pa*. Patience.

36. <sup>(105)</sup> *Grangs-la-hjug-pa*. The manner of expressing (great) numbers.

37. <sup>(106)</sup> *Ts'hé-ts'had*. The measure of life.

38. <sup>(107)</sup> *Byang-séms-kyi-gnas*. The abode of a *Bodhisatva*.

39. <sup>(108)</sup> *Sangs-rgyas-kyi-ch'hos-bsam-mi-k'hyab-pa-bstan-pa*. A shewing that the virtues of *BUDDHA* are inconceivable by the mind.

40. <sup>(109)</sup> *Sangs-rgyas-kyi-mts'han-rgya-mts'ho-bstan-pa*. Explication of the term Ocean, one of the epithets or names of *BUDDHA*.

41. <sup>(110)</sup> *Dpé-byad-kyi-hod-zér*. The shining beams of the points of beauty (on the body of a *BUDDHA*).

42. <sup>(111)</sup> *Dé-bzhin-gshégs-pa-skyé-va-dang-hbyung-va*. The birth and appearance of a *Tathágata*, or *Buddha*.

43. <sup>(112)</sup> *Hjig-rten-las-hdas-pa*. His departure from the world (or deliverance from pain, or death.)

98 དགའ་ལྷན་པ་ཐུང་སྟེང་ལ་ འཇུག་པ་ 99 རྩོམ་གྱི་མཆོག་གི་ བཞུགས་པ་ 100 ལ་བཞུགས་པ་ 101 ལྷན་པ་  
བཞུགས་པ་ལྷན་པ་བཞུགས་པ་ 102 རྩོམ་གྱི་མཆོག་གི་ བཞུགས་པ་ 103 རྩོམ་གྱི་ བཞུགས་པ་ 104 བཞུགས་པ་ 105 ལྷན་པ་  
ལྷན་པ་ 106 རྩོམ་གྱི་ བཞུགས་པ་ 107 ཐུང་སྟེང་ལ་ བཞུགས་པ་ 108 ལྷན་པ་ རྩོམ་གྱི་ བཞུགས་པ་ 109 ལྷན་པ་ རྩོམ་གྱི་  
མཆོག་གི་ བཞུགས་པ་ 110 དཔེ་ཐུང་གི་ རྩོམ་གྱི་ 111 རྩོམ་གྱི་ བཞུགས་པ་  
ཐུང་སྟེང་ལ་ 112 རྩོམ་གྱི་ བཞུགས་པ་ ལྷན་པ་

44. <sup>(113)</sup> *Sdong-pos-brgyan-pa*. (The place) adorned with planted trees, (the name of a treatise on moral subjects.)

45. <sup>(114)</sup> *Bzang-po-spyod pahi-smonlam*. The prayer of the well-doer, or a wish for doing good.

Such are the contents of the six volumes, as specified in these 45 chapters. There is another artificial division of the six volumes into 115 sections (*bam-po*, in Tibetan) but they give no contents. These six volumes were translated, in the 9th century, by the Indian Pandit, SURE'NDRA BODHI, and the Tibetan Lotsawa, BAIROTSANA RAKSHITA.

#### IV. KON-TSE'GS.

The fourth great Division of the *Káh-gyur* is called, <sup>(115)</sup> “*Dkon-mch'hog-brtségs-pa*,” or by contraction, “*Dkon-brtségs*,” (pronounced “*Kon-tségs*”) In Sanscrit, “*Ratna-kuta*,” the Jewel-peak, or precious things heaped up (or enumeration of several qualities and perfections of BUDDHA, and his instructions). The subject, as in the former division, still consists of morals and metaphysics, mixed with many legends and collections of the tenets of the *Buddhistic* doctrine. Some treatises are in the form of a dialogue between SHÁKYA and his disciples; but besides SHÁKYA, there are introduced several other speakers. The style, as in the former division also, is prose and verse. There are six volumes of this class, distinguished by the first six letters of the Tibetan Alphabet, which, with the number of the leaves in each of them, may be expressed or stated here, thus,—

1. <sup>(116)</sup> 418; 2. <sup>(117)</sup> 402; 3. <sup>(118)</sup> 477; 4. <sup>(119)</sup> 478; 5. <sup>(120)</sup> 473; 6. <sup>(121)</sup> 489.

There are several separate works, or small treatises, in this collection, which are in general attributed to SHÁKYA; and as is stated in the begin-

---

113 ཐུང་པོས་བཞུགས་པ་ 114 བཟང་པོ་སྤྱོད་པའི་སྒྲུབ་ལམ 115 དཔེན་མཚན་གྱི་བཟང་པོ་ལ་ 01  
 116 ཀ 117 ཁ 118 ག 119 གྷ 120 ང 121 ཅ

ning of the first volume of this class, were delivered by him to his hearers on a mountain near *Rājagriha*, in *Magadha*, called in Tib. the "*Bya-rgod-phung-pohi-ri*;" in Sanscrit, "*Gridhra-kuta-parvata*." They were translated, in the 9th century, by several Indian Pandits and Tibetan interpreters (*Lotsawas*). The Indian Pandits were, JINA MITRA, SURENDRA BODHI, DĀNASHILA, MUNE'VARMA, SHILENDRA BODHI, PRAJNYAVARMA, KARMAVARMA, and KAMALA SHILA. The Tibetan Lotsawas were, BAIROTSANA (or as he is called otherwise, YE'SHE'S-SDE') and DPAL-BRTSEGS.

The heads or titles of the several works in these six volumes, in Tibetan and Sanscrit, written in Roman character, are as follow:

***K*<sub>A</sub>, OR FIRST VOLUME.**

1. (122) Tib. *Hphags-pa*—“*dkon-mch'hog-brtségs-pa*”—*ch'hen-pohi-ch'kos-kyi-rnam-grangs-stong-p'hrag-brgya-pa-las-sdom-pa-gsum-bstan-pahi-léhu-zhés-bya-wa-thég-pa-ch'hen-pohi-mdo*. Sanscrit. *A'rya mahá ratna kuta dharma paryaya shata sahasrika gran'thé*. “*Tri sambara*” *nirdesa parivarta náma maná yána sūtra*. English. Out of the “venerable great heap of gems”, or the enumeration of one hundred thousand *dharma*s (or religious instructions), a chapter on the three obligations or duties; namely, a *sūtra* on the higher principles (of philosophy).

[NOTE. To make short the titles in the beginning, the words "*A'rya*" and "*Hp hags-pa*," meaning "the venerable," as also, at the end, "*Nāma mahā yāna sūtru*," "*zhes* (or *shes*) *bya*. *ra-f'hég-pach'henpohi-mdo*," will be omitted, and only that will be mentioned which necessarily belongs to the titles.]

2. <sup>(123)</sup> Tib. *Sgo-mf'kah-gas-pa-rnam-par-shyong-wa-bstan-pa* Sans. *Ananta muk'ha vinishodhana nirdesha*. Eng. Instruction on making (eternally) infinite entrances (or on good moral practices).

122 ལལ་གསལ་པ་དགོན་མཆོག་པར་ལྟོ་མཆོག་གི་ཆོས་ཀྱི་རྒྱ་མཐའ་ལྟར་པ་ལ་པ་པ་པ་  
ལྟར་པ་པར་ལྟོ་མཆོག་གི་ཆོས་ཀྱི་རྒྱ་མཐའ་ལྟར་པ་ལ་པ་པ་པ་ 123 རྒྱ་མཐའ་ལྟར་པ་ལ་པ་པ་པ་  
པ་པ་པ་

3. <sup>(124)</sup> Tib. *Dé-bzhin-gshégs-pahi-gsang-va-bsam-gyis-mik'hyab-pa-bstan-pa*. Sans. *Tathāgatāchintya guhya nirdesha*. Eng. A shewing of the inconceivable secrets of *Tathāgata*.

4. <sup>(125)</sup> Tib. *Rmi-lam-bstan-pa*. Sans. *Scapana nirdésa*. Eng. Explication, or the telling of dreams.

5. <sup>(126)</sup> Tib. *Hod-dpag-méd-kyi-bkod-pa*. Sans. *Amitabhā vyuha*. Eng. The description of the residence (or province) of AMITABHĀ (a *Buddha*).

#### KHA, OR SECOND VOLUME.

6. <sup>(127)</sup> Tib. *Dé-bzin-gshégs-pa-mi-hk'krugs-pahi-bkod-pa*. Sans. *Akshobhya Tathāgatāsyā vyuha*. Eng. Description of AKSHOBHYA'S residence, or province.

7. <sup>(128)</sup> Tib. *Ch'hos-kyi-dryings-kyi-rang-bzhin-dryér-méd-par-bstan-pa*. Sans. *Dharma dhātu prakriti asamblhé nirdésa*. Eng. The shewing of the indivisibility of the root of the first moral Being.

8. <sup>(129)</sup> Tib. *Ch'hos-bchu-pa*. Sans. *Dasha dharmaka*. Eng. That containing instruction on the ten *dharmas*, or virtues.

9. <sup>(130)</sup> Tib. *Kun-nas-sgo*. Sans. *Samanta mukha*. Eng. Door (or entrance) from all sides.

10. <sup>(131)</sup> Tib. *Hod-zér-bsgrub-pa*. Sans. *Prabhā sādhanā*. Eng. The making (or causing) of light.

#### GA, OR THE THIRD VOLUME.

11. <sup>(132)</sup> Tib. *Byang-cl'hub-séms dpahi-sdé snod*. Sans. *Bodhisatwa pitaka*. Eng. The vessel or repository of a *Bodhisatwa*, (or the practices of the perfect or wise.)

---

124 རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་བསམ་ཁྱིལ་མི་ཐུབ་པ་ བཟུམ་པ་	125 མི་ལུ་ལུ་མཁ་པུ་མཁ་པུ་
126 རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་ རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་	127 རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་ རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་
128 རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་ རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་	129 རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་ རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་
130 རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་ རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་	131 རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་ རེ་བཞིན་གཤེགས་པ་ཀྱི་གསལ་བ་

## NGA, OR THE FOURTH VOLUME.

12. <sup>(135)</sup> Tib. *Hjam-dpal-gyi-sangs-rgyas-kyi-zhing-gi yon-tan-bkod-pa*. Sans. *Manju Shri Buddha kshétra guna vyaha*. The description of the good qualities of the province of MANJU SRI BUDDHA.

13. <sup>(134)</sup> Tib. *Yab-dang-sras-mjal-wa*. Sans. *Pita putra-samagamanam*. The meeting of the father and the son, (SHÁKYA and his father SHUDHODANA).

14. <sup>(135)</sup> Tib. *Gang-pos-zhus-pa*. Sans. *Púrṇa pariprichch'ha*. That asked by PÚRṆA, (or a *sútra* delivered by SHÁKYA on the request of PÚRṆA, one of his disciples.)

15. <sup>(136)</sup> Tib. *Yul-hk'hor-skyong-gis-zhus-pa*. Sans. *Rás'htra páléna pariprichch'ha*. That asked by, or on the request of RA'SHTRAPA'LA (a demon.)

## CHA, OR THE FIFTH VOLUME.

16. <sup>(137)</sup> Tib. *Drag-shul-chan-gyis-zhus-pa*. Sans. *Ugra pariprichch'ha*. That asked by UGRA.

17. <sup>(138)</sup> Tib. *Sgyu-ma-mk'han-bzang-po-lung-bstan-pa*. Sans. *Bhadra Máyakáru byákarana*. A prophecy of BHADRA MÁYAKA'RA (a juggler) by SHÁKYA.

18. <sup>(139)</sup> Tib. *Ch'ho-hp'hrul ch'hén po-bstan-pa*. Sans. *Mahá pratihárya upadésha*. The exhibition of great miracles and prodigies, (by SHÁKYA.)

19. <sup>(140)</sup> Tib. *Byams-pahi-sengéhi sgra-ch'hén-po*. Sans. *Maitreya mahá simha nádana*. The great lion-sound (or voice) of MAITREYA (the saint who is the first that will appear hereafter, and become a *Buddha*.)

20. <sup>(141)</sup> Tib. *Hdul-wa-nam-par-dtun-la doab-pa nyé-var-hk'hor-gyis-zhus-pa*. Sans. *Vinaya vinishchaya Upáli pariprichch'ha*. The arrangement of

---

133 འཇམ་དཔལ་གྱི་སངས་རྒྱལ་གྱི་ཞིང་གི་ཡོན་ཏན་ བསོད་པ་ 134 ཡལ་དང་ ལུས་ མཇུག་པ་  
 135 གང་པོས་ ཉུས་པ་ 136 ཡུལ་འཕྲེལ་ རྩོད་ གིས་ ཉུས་པ་ 137 རྒྱལ་ གྲུག་རམ་གྱིས་ཉུས་པ་  
 138 ལྷ་མ་ མཁན་ བཟང་པོ་ལྷང་ བཞུག་པ་ 139 རྩོ་འཕུག་ རམ་པོ་བཞུག་པ་ 140 རྒྱལ་པོའི་ སྔང་གཏི་  
 རྩོ་ རམ་པོ་ 141 འདུལ་པ་ རམ་པོར་ གནས་ལ་ དབུ་པ་ ཉེ་བ་འཕྲེལ་ གིས་ཉུས་པ་

the *Hdul'-va* (taught by *SHÁKYA*) on the request of *UPA'LI*, (the supposed compiler of the *Dulva* class.

21. <sup>(142)</sup> Tib. *Lhag-pahi-bsam-pa-bakul'-va*. Sans. *Adyúshaya sanchoda*. Exhortation to further undertaking.

22. <sup>(143)</sup> Tib. *Lag-bzang-gis-zhus-pa*. Sans. *Suráhu pariprichch'ha*. That asked by *SUVA HU*.

23. <sup>(144)</sup> Tib. *Dés-pas-zhus-pu*. Sans. *Surata pariprichch'ha*. That asked by (or on the request of) a chief or brave man, or of *SURATA*.

24. <sup>(145)</sup> Tib. *Dpah-byin-gyis-zhus-pa*. Sans. *Viradatta pariprichch'ha*. A *sútra* delivered on the request of *VIRADATTA*.

25. <sup>(146)</sup> Tib. *Vadsalahi-rgyal-po-hch'har byéd-kyis-zhus-pa*. Sans. *Udayána vadsa rája pariprichch'ha*. A *sútra* at the request of *UDAYA'NA VADSA RA'JA*.

26. <sup>(147)</sup> Tib. *Bu-mo-blo-gros-bzang-mos-zhus-pa*. Sans. *Sumatidáriká pariprichch'ha*. A *sútra* at the request of *SUMATIDÁRIKA'*, (a girl).

27. <sup>(148)</sup> Tib. *Bu-mo-gan-gahi-mch'hog-gis-zhus-pa*. Sans. *Gangottará pariprichch'ha*. A *sútra* at the request of *GANGOTTARA'* (a girl).

28. <sup>(149)</sup> Tib. *Mya-nan-kyis-byin-pa-lung-bstan-pa*. Sans. *Ashoka-datta byákarana*. The foretelling of *ASHOKADATTA* (or a prophecy of him.)

29. <sup>(150)</sup> Tib. *Dri-ma-med-kyis-byin-pas-zhus-pa*. Sans. *Vimaladattá pariprichch'ha*. A *sútra* at the request of *VIMALADATTA'* (a girl).

30. <sup>(151)</sup> Tib. *Yon-tan-rin-po-ch'hé-mé-tog-kun-tu-rgyas-pas-zhus-pa*. Sans. *Guna ratna-sanghusumita pariprichch'ha*. Asked by *GUNA RATNA*, &c

142 ལྷག་པའི་བསམ་པ་བཟུལ་བ་ 143 ལྷག་བཟང་གིས་ཞུས་པ་ 144 སེལ་པའི་ཞུས་པ་ 145 དཔལ་ལྷན་  
ཞིས་ཞུས་པ་ 146 བད་ས་ལའི་ཆེན་པོ་འཆར་ཐེད་ཀྱིས་ཞུས་པ་ 147 བླ་མོ་མོ་ལོས་བཟང་མོས་  
ཞུས་པ་ 148 བླ་མོ་གང་གྱི་མཆོག་གིས་ཞུས་པ་ 149 ལྷ་ངན་མེད་ཀྱིས་བྱོན་པ་ ཡང་བཟུལ་བ་  
150 ཇི་མ་མེད་ཀྱིས་བྱོན་པའི་ཞུས་པ་ 151 ལོ་ན་དཔ་འི་ཆེན་པོ་མོ་ལོས་བྱོན་པ་ ཞུས་པ་

32. <sup>(152)</sup> Tib. *Sangs-rgyas-kyi-yul-bsam-gyis-mi-k'hyab-pa-bstan-pa.* Sans. *Achintya Buddha vishaya nirdēshu.* The shewing of inconceivable provinces of BUDDHA.

## CH'HA, OR THE SIXTH VOLUME.

32. <sup>(155)</sup> Tib. *Blo-gros-rab-gnas-kyis-zhus-pa.* Sans. *Sus'hita Mati pariprichch'ha.* Asked by SUST'HITA MATI.

33. <sup>(154)</sup> Tib. *Sengés-zhus-pa.* Sans. *Sinha pariprichch'ha.* Asked by SINHA.

34. <sup>(156)</sup> Tib. *Byang-ch'hub-séms-dpah-yé-shés-dam-pas-zhus-pa.* Sans. *Jnánottara bodhisatwa pariprichch'ha.* Asked by JNA'NOTTARA Bodhisatwa.

35. <sup>(156)</sup> Tib. *Ts'hong-dpon-bzang-skyong-gis-zhus-pa.* Sans. *Bhadrápála shrisha pariprichch'ha.* Asked by this merchant.

36. <sup>(157)</sup> Tib. *Byams-pas-zhus-pa.* Sans. *Maitreya pariprichch'ha.* Asked by MAITREYA.

37. <sup>(158)</sup> Tib. *Byams-zhus-ch'hos-brgyad.* Sans. *Maitreya pariprichch'ha dharma as'hta.* Eight *dharma's* asked by MAITREYA (or taught at his request by SHÁKYA.)

38. <sup>(159)</sup> Tib. *Hod-srung-gi-léhu.* Sans. *Káśyapa parivarta.* A chapter. in which SHÁKYA instructs "HOD-SRUNG" (KÁSHYAPA) one of his principal disciples, and his successor as a Hierarch.

39. <sup>(160)</sup> Tib. *Rin-po-ch'chéhi-p'hung-pa.* Sans. *Ratna parúshi.* A heap of precious stones (or moral instructions.)

40. <sup>(161)</sup> Tib. *Blo-gros-mi-zad-pas-zhus-pa.* Sans. *Akshayamati pariprichch'ha.* Asked by AKSHAYAMATI.

152 སངས་རྒྱལ་ཡུལ་བསམ་ཀློང་གི་མཛུགས་པ་བཅུ་ལྔ་ 153 རྩོམ་གྱི་འགྲེམ་པ་ལྟར་གྱུ་ལྔ་  
 154 རེད་ཀློང་གི་ལྟར་ལྔ་ 155 རེད་ཀློང་གི་ལྟར་ལྔ་ལྟར་ལྔ་ 156 རྩོམ་གྱི་འགྲེམ་པ་ལྟར་  
 རྩོམ་གྱི་ལྟར་ལྔ་ 157 རྩོམ་གྱི་ལྟར་ལྔ་ 158 རྩོམ་གྱི་ལྟར་ལྔ་ 159 རྩོམ་གྱི་ལྟར་  
 160 རྩོམ་གྱི་ལྟར་ལྔ་ 161 རྩོམ་གྱི་ལྟར་ལྔ་



41. <sup>(162)</sup> Tib. *Shés-rab-kyi-p'ha-rob-tu-p'hyin-pa-bdun-brgya-pa*. Sans. *Sapta śatākā prajñā pāramita*. "The *Shér-ch'hin*," in 700 ślókas.

42. <sup>(163)</sup> Tib. *Gtsug-na-rin-po-ch'hés-zhus-pa*. Sans. *Ratna chūdā pariprich'hā*. Asked by RATNA CHU'DA.

43. <sup>(164)</sup> Tib. *Lha-mo-dpal hp'hi-eng-gi-seng-géhi-sgra*. Sans. *Srī-mālā-dēvi sīṅhūnāda*. The lion-sound of that *Dēvi*.

44. <sup>(165)</sup> Tib. *Drang-srong-rgyas-pas-zhus-pa*. Sans. *Vyāsa pariprich'hā*. Asked by VYASA, the *Rishi*. He is instructed here, by BCHOMLDAN-HDAS, on the nature, and the several kinds, of charity or almsgiving (Sans. *Dāna*.)

—○○○○—

## V. (MDO.)

The fifth great section of the *Kāh-gyur* is denominated "*Mdo-sdē*," (Sans. *Sātrāṇḍa*) or simply *Mdo* (Sans. *Sātra*) signifying a treatise or aphorism on any subject. In a general sense, when the whole *Kāh-gyur* is divided into two parts—*Mdo* and *Rgyud*, all the other divisions, except the *Rgyud*, are comprehended in the *Mdo* class. But in a particular sense, there are some treatises which have been arranged or put under this title. They amount to about 170 and are contained in thirty volumes, marked by the 30 letters of the Tibetan Alphabet. The subject of the works contained in these 30 volumes, is various. They are, in general, attributed to SHĀKYA, and were compiled first, immediately after the death of that sage, by AṅGANDA (in Tibetan, KUN-NGAR-VO) one of his principal disciples, his cousin, and his particular attendant. The greatest part of them consist of the moral and metaphysical doctrine of the *Buddhist* system; the legendary accounts

162 སེལ་འབྲེལ་མེད་པའི་མཁའ་མཁའ་པ་ བཟུང་བཞི་པ་ 163 གཞུང་གི་ འཁོར་ལོ་ཆེན་ ལྷུ་པ་ 164 ལྷ་མོ་དཔལ་  
འཕྲེང་གི་ སེང་གེའི་ལྷ་ 165 འཇམ་མེད་ཆེན་པོས་ ལྷུ་པ་ 1 མཛད་ཆེ་ or མཛད་

of several individuals, with allusions to the sixty or sixty-four arts, to medicine, astronomy, and astrology. There are many stories to exemplify the consequences of actions in former transmigrations ; descriptions of orthodox and heterodox theories ; moral and civil laws ; the six kinds of animal beings ; the places of their habitations, and the causes of their being born there ; cosmogony and cosmography, according to the *Buddhistic* notions ; the provinces of several *Buddhas* ; exemplary conduct of life of any *Bodhisatwa* or saint ; and, in general, all the 12 kinds of the *Buddhistic* scriptures are to be found here. There are, likewise, many treatises that were delivered on the special request of some real or fictitious individuals. This is the general mode employed for illustrating and confirming any established dogma, customs, or manners, among the *Buddhists*.

The contents, in the order of the 30 volumes, are as follow :—

**K<sub>4</sub>. OR FIRST VOLUME.**

This has for its title "*Bskal-bzang*," the good or happy age; or, more fully, in Tib. <sup>(2)</sup> *H'phags-pa-bskal-pa-bzang-po-pa-zhës-hya-va-f'héng-pu-ch'i-hén-pohi-mdo*." In Sans. "*Arya bhadra kalpika nāma mahā yāna sūtra*." "The very venerable *sūtra*, entitled, 'of the excellent happy age.'" There are two images on the first page, representing ŚA'KVA and MAITREYA. The salutation is thus—"Reverence to all *Buddhas* and *Bodhisattvas*" (in Tib. *Sangs-rgyas-dang-hyang-chi-hub-séms-dpah-f'hams-chad-la-p'hyag-lts'hal-lo*).

This *sūtra* was delivered by *BCHOM-LDAN-NDAS* (SHĀKYA) in a place called in Tibetan, “*T’shal-ch’hén-po*,” “the great grove,” on his way from *Shracāsti* (*Mnyan-yod*, in Tibetan) to *Vaishālī* (“*Yangs-pa-chan*” in Tibetan, or the modern *Allahabad*.) on the request of a *Bodhisatwa* (called in Tibetan, *MCHUG-DU-DGAH-VAHI-RGYAL-PO*). His hearers were immense numbers of religious and secular persons of both sexes, *Bodhisatwas*, and several classes of gods and demons.

<sup>a</sup> བསྐྱེད་བརྒྱན or འཕགས་པ་ བསྐྱེད་པ་ བརྒྱན་པོ་པ ཞིང་ཁ་ལ་ གྲིབ་པ་ ཆོས་པོ་ཉི་ མདོ་

The subject, after some dogmatical and moral instructions on the perfections and proceedings of BUDDHA or JINA, given by SHA KYA (from leaf 4 to 150) at the request of the above mentioned *Bodhisatwa*, first in prose and afterwards repeated again in verse, is the enumeration of one thousand *Buddhas*:—four of these have appeared hitherto, and the rest are to come hereafter, commencing with MAITREYA. The list of these *Tathāgatas* commences with KAKUTSANDA (*Hk'hor-va-hjig*, in Tibetan) and specifies fifteen articles of each of them in the following manner:—

1. His name, 2. place of his nativity, 3. his tribe or race, 4. the extent or sphere of his shining beams, 5. his father, 6. his mother, 7. his son, 8. his attendant, 9. he that is most sagacious among his disciples, 10. he that is most skilful among his disciples in performing miracles, or displaying prodigies, 11. the number of his once assembled disciples, 12. the measure or extent of life in that age, 13. the duration of his religious institution, 14. his relics, 15. the tale or shrine (Sans. *chaitya*, Tibetan. *mch'hod-rten*) built for those relics.

As the whole subject is imaginary or ideal, it is unnecessary to give the whole in translation. It will be sufficient to state the five first names, with their fifteen attributes, or from KAKUTSANDA to MAITREYA. These statements, in Tibetan, are given in the form of answers to the above fifteen articles put interrogatively. They are as follows:—

First, from KAKUTSANDA—1. *Hk'hor-va-hjig*, 2. *rgyal-pohi-p'ho-brang-grong-k'hyer-bzang-po*, 3. *shākya-pa* (of the *Shākya* race), 4. *dpag-tshad-gchig* (4000 fathoms), 5. *mch'hod-spyim*, 6. *ts'naugs-rgyal*, 7. *bla-ma*, 8. *blo-rdsogs*, 9. *dgé-slong-mk'has-pa*, 10. *bsnyén-pa*, 11. 40,000, 12. 40,000 years, 13. 80,000 years, 14. in one globular mass, 15. deposited in one *mch'hod-rten*, or *chaitya*.

Secondly, of KANAKAMUNI, thus—1. *Gser-chub*, 2. *grong-k'hyer-lha-pa*, 3. *brāhman*, 4. *dpag-tshad-p'hyed* (2,000 fathoms), 5. *més-byin*, 6. *bla-ma*, 7. *nam-pur-rgyal-vahi-sdé*, 8. *bkra-shis-Adan*, 9. *mch'hog-ma*, 10. *rgyal*,

11. 70,000, 12. 30,000 years, 13. 1,000 years, 14. in one globular mass, 15. deposited in one *chaitya*.

Thirdly, of KA'SYAPA—1. *Hod-srung*, 2. *ts'hétana*, 3. *bráhmaṇ*, 4. 500 fathoms, 5. *ts'hangs-byin* (Sans. *Brahmadatta*), 6. *nor-bdag-ma*, 7. *déd-dpon*, 8. *kun-gyi-bshés-gvén*, 9. *bharadvaja*, 10. *skar-rgyal*, 11. 20,000, 12. 20,000 years, 13. 70,000 years, 14. in one globular mass, 15. in one *chaitya*, or *mech'hod-rten*.

Fourthly, of SHA'KYA—1. *Shákya-thub-pa*, 2. *ser-skyahi-gnas* (Sans. *capila*), 3. *rgyal-rigs*, (*Kshatriya*, a descendant of GOTAMA), 4. one fathom, or two yards, 5. *nas-gtsang-ma*, 6. *sgyú-hp'hrul*, 7. *sgra-gchan-hdsin*, 8. *kundgah-ro*, 9. *nyé-rgyal*, 10. *pang-nas-skyés*, 11. 1,250, 12. 100 years, 13. 500 years, 14. in great abundance, 15. (deposited in several *chaityas*; but this point is not stated in the original.)

Fifthly, of MAITREYA—1. *Byams-pa* (*chám-bá*), 2. *rgyal-pohi-p'ho-brang-grong-k'hyer-tog-gi-blo-gros*, 3. *bráhmaṇ*, 4. 4,000 fathoms, 5. *ts'hangs-bzang*, 6. *ts'hangs-bdag-ma*, 7. *bsod-nams-stobs*, 8. *rgya-mts'ho*, 9. *ýé-shés-hod*, 10. *brtson-hgrus*, 11. 960,000,000, 12. 84,000 years, 13. 80,000 years, 14. in one globular mass, 15. deposited in one *chaitya*.

The enumeration of such fancied *Tathágatas*, and the specification of the above exhibited attributes, occupy about three hundred leaves in this volume. From leaf 150 to 158, only the names of the *Tathágatas* are enumerated, and afterwards, from leaf 159 to 459, their names and the other points. Their names are, in general, significant words, and denote some virtue, or good quality, or some beautiful, agreeable, grand, precious, &c. object of nature.

The names of some other *Tathágatas*, after MAITREYA (in Tibetan, with an English explication) are, as follows—6. SENG-GE', the lion, 7. RAB-GSAL, the very clear or pure, 8. T'HUB-PA, the mighty, 9. ME'-TOG, the flower, 10. ME'-TOG-GNYIS-PA, flower the second, 11. SPYAN-LE'GS, the beautiful eye, 12. DE'D-DPON, chief leader, 13. LAG-CH'HE'N, the great handed, 14. STOBS-CH'HE'N, great strength, 15. RGYU-SKAR-RGYAL-PO, the prince

of moving stars, 16. *RTSI-SMAN*, medicinal essence, 17. *SNYAN-PA-TOG*, the chief ornament of celebrity, 18. *HOD-CH'HEN-PO*, great light 19. *GBOL-VAHI-P'HUNG-PO*, the untied or liberated body, 20. *RNAMPAR-SNANG-MDSAD*, the illuminator, 21. *NYI-MAHI-SNYING-PO*, the essence of the sun, 22. *ZLA-VA*, the moon, 23. *HOD-HP'HIRO* light-diffusing, 24. *HOD-BZANG*, good light, 25. *MYA-NAN-ME'D*, exempt from sorrow, 26. *SKAR-RGYAL*, prince of stars, 27. *RAB-GSAL*, the very clean, 28. *P'HRE'NG-T'HOGS*, wearing a chaplet, 29. *YON-TAN-HOD*, light of good qualities, 30. *DON-GZIGS*, perceiving the meaning, 31. *MAR-ME'*, a lamp, 32. *MT'HU-LDAN*, powerful, 33. *SMAN-PA*, curer of diseases, 34. *DE'S-PA*, brave, 35. *MDSOD-SPU*, a hair of treasure, 36. *BRTAN-LDAN*, permanent, 37. *LHAHI-DPAL*, divine prosperity, 38. *GDU'L-DKAH*, difficult to be subdued, 39. *YON-TAN-RGYAL-MTS'HAN*, a standard of good qualities, 40. *SGRA-GCHAN*, name of a planet, (*Ráhu*, in Sanscrit.) And so on.

From leaf 459 to the end of the volume, *SHA'KYA* repeats again, at the request of the above mentioned *Bodhisattva*, when those *Tathágatas* first formed their minds for arriving at the supreme wisdom, or of becoming *Bodhisattvas*, and what they offered to those *Tathágatas* before whom, at different times, they made their vows, and prayed that they might obtain, in consequence of their moral merits, final emancipation, or arrive at perfection.

This volume contains 547 *leaves*, and 26 *bampos*, or artificial divisions. This *sútra* was translated by the Indian Pandit, VIDYÁKARA SIDDHA, and the Lotsawa, *BANDE' DPAL-GYI-DVYANGS*; it was reviewed and arranged afterwards by *DPAL-BRTSE GS.*

#### KHA, THE SECOND VOLUME.

There are in this volume four *sútras*, or works, under four distinct titles. The first is of great extent (from leaf 1 to 329). It is called in Tibetan, (3) "*Rgya-ch'hér-rol-pa*", in Sanscrit, "*Lalita vistara*," containing accounts of

the life and doctrine of SHĀKYA, the establisher, or founder, of the *Buddhistic* religion in ancient India. The work is divided into 27 chapters, the contents of which are as follow :—

First Chapter, from *leaf* 1 to 8. "Introduction." This *sūtra* was delivered by SHĀKYA (who speaks of himself under the name of *Bodhisatwa*) at the special request of several gods, *Bodhisatwas*, and his principal disciples, when he was in a grove near *Shrāvasti*, in *Kosala*. Here are mentioned 34 of his principal disciples, the names of eight *Bodhisatwas*, as also those of several *Buddhas* or *Tathāgatas*, who had appeared in former ages and taught their doctrines. SHĀKYA is requested now to give instruction in the same manner as they had done.

Second Chapter, *leaves* 8—14. This chapter has for its title, "Great exhilaration, or rejoicing". Importance of this *sūtra*. Several virtues enumerated and commended to be practised. Description of the great festival in the superb palace of the gods, in *Galdan* (in Tib. *Dgah-Idan* ; in Sans. *Tus'hita*). Hortative verses to SHĀKYA to teach his doctrine.

Third Chapter, *leaves* 14—30, entitled. "The purest race or tribe" Insignia of an universal monarch ;—his inauguration by those insignia ;—his visiting the different kingdoms of his empire ;—his injunctions to the chiefs and the subjects to execute justice and to practise the ten cardinal virtues. *Leaf* 21. A *Bodhisatwa*, when about to become a *Buddha*, never takes his incarnation in a barbarous country, but in a civilized one ; nor in any low family, but in the house either of a *Brahman* or a *Kshatriya* (the military tribe or royal race)—reasons thereof. SHĀKYA honoured the latter by taking his birth in that tribe. *Leaf* 21—24. Consultation of the gods where *Bodhisatwa* (SHĀKYA) should be incarnated. There are said to have been at that time sixteen principal tribes or ruling families in "*Jambudwipa*" (or in India), several of which are enumerated by some of the gods, with recommendations on their good qualities ; and they are of opinion that such and such a family will be proper for *Bodhisatwa* to be incarnated there. But some others find

fault with them, and tell several defects in each of those tribes, or families. The enumerated ruling tribes are—1. the royal family in *Magadha*, (Sanskrit, *Videku*; in Tib. *Lus-hp'hags-rigs*), 2. Ditto in *Kosala*, 3. Ditto in *Vadisa*, 4. the city of *Yangs-pa-chan*, (Sans. *Vashali* or *Prayagas-hodie Allahabad*), 5. the family of “RAB-SNANG,” in *Hp'hags-rgyal* (Sans. *Ujjayani*, *Ujen*, in *Málvā*), 6. the city of *BCHOM-BRLAG*, (Sans. *Mathura*) 7. the *Skya-bseng-gi-rigs*. (Sans. the *Pándara* race, in *Hastinápura*.) None of them is found proper for the incarnation of *Bodhisatwa*—it is the *Shákya* race that is preferred to all. They ask SHÁKYA himself where a *Bodhisatwa* takes his incarnation at his last birth, and he enumerates to them 64 good qualities required in a race where such a *Bodhisatwa* should be incarnated. *Leaf* 26. The 32 qualities or characteristics of the woman that is fit to be the mother of such a *Bodhisatwa*. *Leaf* 27. “ZAS-GTSANG-MA'S” (Sans. *Suddhodana*) character and fortune. His wife's (in Tib. *Lhá-mo-sgyu-hp'hrul-ma*, in Sanscrit. *Maya Déri*) good qualities. *Leaves* 28, 29. Eulogium (in verse) on the *Shákya* race in general, and particularly on the accomplishments of *LHA-MO-SGYU-HP'HRUL-MA*.

Fourth Chapter, *leaves* 30—37, entitled, the “Door or beginning of religion's light”. *Bodhisatwa's* (SHÁKYA'S) last lecture to the gods and goddesses. Decorations of the great palace in *Galdan*. The 108 articles of the “*Ch'hos-suang-rahi-sgo*” must be taught always to the gods at the change of the life of any principal *Bodhisatwa*, from *Galdan*, (Sans. *Tus'hita*). (They are the heads of some religious tracts, or certain dogmas and moral maxims.)

Fifth Chapter, *leaves* 37—49. At “his being about to depart from *Galdan*” SHÁKYA appoints for his vicegerent there, *CHA'M-BA'* (written in Tib. *Byams pa* Sans. *Maitreya*) and inaugurates him, by putting his own diadem on the head of that *Bodhisatwa*. This is the saint who is to appear hereafter and to become a *Buddha*. Consultation about the form in which SHÁKYA should descend into the womb or body of the woman whom he chooses to

become his mother. A young elephant, such as has been judged proper in Brahmanical works, is preferred. Many ingenious and hortative verses are related for acquiring knowledge and practising virtue. His leaving *Galdan*, or the Paradise of the gods.

Sixth Chapter, *leaves* 49—64. "His incarnation." Taking the form of a young elephant, he enters by the right side, into the womb or cavity of the body of MA'YA' DEVI'. Her dream respecting the elephant that took up his abode in her body. She never felt such a pleasure as at that moment. Next morning she tells her dream to the king. He calls the Bráhmans and the interpreters of dreams:—they say, she will be delivered of a son, who will become either an universal monarch or a *Buddha*. Alms distributed at "*Ser-skya*" (Sans. *Capila*). Offerings made in behalf of *Bodhi-satwa*. The services rendered by the gods to LHA-MO-SGYU-HT'HBUL-MA, and the great care the king took for her pleasure and well being. The whole of nature is favourably disposed for the child that was to be born.

Seventh Chapter, *leaves* 64—93. The "birth of SHA'KYA." Description of the great preparations for conveying MA'YA' DEVI' into the grove of *Lumbini*. The circumstances of her being delivered there of the child after ten months' pregnancy. He came out by the right side, without any injury to his mother. Several miracles that happened at his birth, (*leaves* 70, 71.) The whole world was enlightened with great light. The earth trembled or shook several times. The number of men and beasts that were born or produced at *Capilavastu*, at the same time when the birth of SHA'KYA happened. Since the wishes of "ZAS-CTSANG" were in all respects fulfilled, he gave to his son the name of "DON-GRUB," or "DON-T'HAMS-CHAD-GRUB-PA" (Sanskrit, *Siddhártha*, or *Sarva-siddhártha*). He is intrusted to GAUTAMI, (his aunt) who, with 32 nurses, takes care of him.

"NAG-PO" (or as elsewhere he is called NYON-MONGS-MED), an hermit or sage, together with his nephew, "MIS-BYIN," (Sans. *Narada*, afterwards called *Kátyáyana*) admonished by the great light or brightness, goes to



*Sér-skya* to salute the new born child. His conversation with ZAS-GTSANG. He observes the characteristic signs on the body of the child, and foretells that he will become a *Buddha*. He laments that, being too old, he cannot live until (the child) shall attain to the state of a *Buddha*. *Leaf 87*. He recommends to "MIS-BYIN" to become his disciple, when he shall commence to teach his doctrine.

Eighth Chapter, *leaves 93—95*. "His being brought into the temple." Ceremony and the decorations on that occasion. He is lord of lords (in Tib. *L'ahi-lha*). Asking his nurse GAUTAMI' whither they are carrying him, and she says, into the temple; he tells (in verse) how superior he is to all gods—how INDRA, BRAHMA, and other gods and demigods, made their adorations to him at his birth.

Ninth Chapter, *leaves 95—97*. "Ornaments" (for SHĀKYA). Description of all sorts of ornaments that were ordered by the king to be prepared and brought for the young prince (SHĀKYA) on a certain lucky or auspicious day.

Tenth Chapter, *leaves 97—101*. "His having displayed several sorts of letters or characters". When he (SHĀKYA) was desired afterwards to learn the letters from the school-master, he shews that, without being instructed, he knows them all—and he himself enumerates 64 different alphabets (among which are mentioned also those of *Yavana* and *Hūna*) and shews their figures. The master is astonished at his wisdom, and utters several *ślokas* expressive of his praise.

Eleventh Chapter, *leaves 101—105*. His visiting a village of the agriculturists. His meditation in the shade or shadow of a tree (called the "*Jambu*" tree). The miracle that happened there with the shadow of that tree.

Twelfth Chapter, *leaves 105—121*. The displaying of several gymnastical exercises and other arts (by SHĀKYA). When at a certain time 500 young men of the *Shākya* race, at "*Sér-skya*," were vying in shewing their skill in the arts and gymnastical exercises, as in letters, arithmetic, swimming, &c. SHĀKYA excelled them all. He obtains by these means "SA'-HTS'HO-MA"

the daughter of "LAG-NA-PE'-CHON-CHAN," a mace-bearer. Sans. *Dandika*. The qualities required in a woman, whom SHA'KYA is willing to take for his wife. The several qualifications of SA'-HTS'HO-MA (Sans. Gopa'). Her sentiments (expressed in verse) against the concealing the face of woman by a veil.

Thirteenth Chapter, *leaves* 121—141. "His being exhorted" by the gods. Exhortations made to him by several gods to leave the court, and endeavour to become a *Buddha*, as he had aspired for several ages to that dignity, and had acquired numerous qualities with that view.

Fourteenth Chapter, *leaves* 141—148. "Dream". ZAS-GTSANG-MA, the father of SHA'KYA, in a dream fancies that his son has left his house and taken the religious character, having put on a garb of dark red colour. He now takes every precaution to prevent him from leaving the court, and orders all sorts of music to be performed for the amusement of his son.

SHA'KYA orders his servant to make ready the carriage for going into the grove for his recreation. On his way thither he observes an old man; asks from the servant what that man is; he tells him, that is a man grown old, and is near to die; he orders the servant to turn the carriage, goes back, and gives himself to meditation on old age.

[NOTE. In all these discourses or conversations of SHA'KYA with his groom, or charioteer, there are several instances of terms employed by inferiors in speaking to their superiors, that are different from those in common use. This is a peculiarity in the language of Tibet].

Afterwards, in the same manner as above, on different occasions he observes a sick man—sees a corpse—and meets a man in a religious garb; and on each occasion he gives himself to meditation on sickness, death, and on the religious state.

These are the circumstances that determine him to take the religious character. ZAS-GTSANG to prevent him from leaving the court, orders several walls and ditches to be made, and guards and sentries to be set. Inauspicious dream seen by SA'-HTS'HO-MA'. *Leaves* 146-7.

Fifteenth Chapter, *leaves* 148—174. "His exit, or appearance in the world," (in a religious character). Notwithstanding all the vigilance of his father and of his relations, he finds means for leaving the royal residence. At midnight mounting his horse called the "Praise-worthy" (*Bsnags-ldan*) he rides for six miles; then dismounting, he sends back, by the servant, the horse and all the ornaments he had; and directs him to tell his parents not to be grieved on his departure; for when he shall have found the supreme wisdom, he will return and console them. Great lamentation in the court of ZAS-GTSANG. With his own sword he cuts off the hair of his head, changes his fine linen clothes for a common one of dark red colour, and commences his perigrination. In the first place he goes to *Rājagriha*, in *Magadha*.

Sixteenth Chapter, *leaves* 174—178. "GZUGS-CHAN-SNYING-PO's visit" (made to SHA'KYA). The king VIMBASĀRA (in Tib. *Gzugs-chan-snying-po*) having seen him from his palace, is much pleased with his manners—is informed of him by his domestics; visits him, has a long conversation with him, and offers him means for living according to his pleasure. He will not accept of such things. On the request of the king, he tells who he is—"of the *Shākya* race, that inhabit "*Ser-skya-gzhi*," (Sans. *Capilavastu*) in *Kosala*, in the vicinity of the *Kailāsha*, or of the *Himālaya* in general, (on the bank of the *Bhāgīrathi* river. He is of the royal family, the son of the king "ZAS-GTSANG," Sans. SHUDDHODANA, (*leaf* 178) and that he has renounced the world, and seeks only to find the supreme wisdom.

Seventeenth Chapter, *leaves* 178—192. "The hardships" or austerities which SHA'KYA underwent during the course of six years. *Leaf* 183-4. All sorts of religionists, of which *Jambudwīpa* was full at the time of SHA'KYA, mortify their bodies in different manners. In his opinion all those had a wrong idea of arriving at liberty or emancipation by such practices. *Leaf* 185. He commences his ascetic life. The manner in which he gives himself to meditation, and the several hardships he voluntarily submits himself to during six years.

Eighteenth Chapter, *leaves* 192—200. The "*Nairañjana* river". It was on the banks of this river that SHĀ'KYA performed his penances, subjecting himself to great austerities. Perceiving afterwards privation to be dangerous to his mental faculties, he makes use of necessary food for his sustenance. He is presented by a chief's two daughters, with a refined milk-soup—he refreshes himself. His five attendants desert him now, saying among themselves, "such a glutton, and such a loose man as GAUTAMA is now, never can arrive at the supreme wisdom," (or never can become a *Buddha*). They go to *Vārāṇsī*, and in a grove near that city continue to live an ascetic life.

Nineteenth Chapter, *leaves* 200—214. After having bathed himself in the *Nairañjana* river he recovers his bodily strength, and intends to visit the holy spot. Rejoicing of all sorts of gods and demigods, and the offerings they make to SHĀ'KYA.

Twentieth Chapter, *leaves* 214—221. He proceeds to the holy spot, called, in Sanscrit, the "*Bodhimāṇḍa*" (the holy pith, energy, or essence, where now *Gayā* is), and gives himself to earnest meditation, that he may find the supreme wisdom.

Twenty-first Chapter, *leaves* 221—248. "He overcomes the devil." Description how he was tempted by the devil (Sans. *Māra* or *Kāma Déva*). His victory over the hosts of the lord of Cupidity. The songs of gods on his triumph.

Twenty-second Chapter, *leaves* 248—259. The manner in which he performed his meditations, and at last found the supreme wisdom.

Twenty-third Chapter, *leaves* 259—267. After having found the supreme wisdom, the gods from several heavens successively present him their offerings, and in several verses sing praises to him concerning his excellent qualities, and his great acts in overcoming the devil.

Twenty-fourth Chapter, *leaves* 267—282. Two merchants, GAGON and BZANG-PO, entertain SHĀ'KYA with a dinner, and hear his instruction in his

doctrine. They are so firm in their faith that SHĀKYA says of them, they shall become *Bodhisattvas*.

Twenty-fifth Chapter, *leaves* 282—291. After having found the supreme wisdom, SHĀKYA thinking that men cannot understand his profound doctrine, he will therefore not instruct them except he should be solicited by BRAHMA' and other gods to do so. They appear; and on their request he commences to teach his doctrine.

Twenty-sixth Chapter, *leaves* 291—323. The running of his religious course. Recapitulation of his principal acts. The great qualities he had acquired. To whom should he first teach his doctrine? Several of them whom he judged fit to understand him, are dead. He proceeds to *Vārāṇasī*. The five persons, formerly his attendants, being now convinced of his having found the supreme wisdom, pay homage or respect to him, and become his disciples. *Leaves*. 295—312. He instructs them in his doctrine; explains to them the four excellent truths—1. There is sorrow or misery. 2. It will be so with every birth. 3. But it may be stopped. 4. The way or mode of making an end to all miseries. *Leaf* 307. Whence originated the epithet or name of *Buddha*, "*Tathāgata*" (in Tibetan, *Dé-bzhin-gshégs*), viz. from having run his religious race in the same manner as his predecessors. There is an enumeration of several epithets or names of each *Buddha*.\*

Twenty-seventh Chapter, *leaves* 323—329. Conclusion. SHĀKYA recommends this *sūtra* to his auditors, the gods, to keep it in their remembrance, and to repeat it often. The several benefits and blessings arising from hearing this *sūtra*.

This work was translated first, in the 9th century, by the Indian Pandits, JINA-MITRA, DĀNA-SHĪLA, and MUNE-VARMA, and the Tibetan Lotsava, or interpreter, BANDE' YE'-SHE'S-SDE.

---

\* It has been thought fit to retain the above epitome of the contents of the *Lalitā Vistara* here, but the same has been given in more detail in the notice of *Shākyā's* life and death, printed in the present volume. SMC.



doctrine. They are so firm in their faith that SHĀKYA says of them, they shall become *Bodhisattvas*.

Twenty-fifth Chapter, *leaves* 282—291. After having found the supreme wisdom, SHĀKYA thinking that men cannot understand his profound doctrine, he will therefore not instruct them except he should be solicited by BRAHMA' and other gods to do so. They appear; and on their request he commences to teach his doctrine.

Twenty-sixth Chapter, *leaves* 291—323. The running of his religious course. Recapitulation of his principal acts. The great qualities he had acquired. To whom should he first teach his doctrine? Several of them whom he judged fit to understand him, are dead. He proceeds to *Vārāṇasī*. The five persons, formerly his attendants, being now convinced of his having found the supreme wisdom, pay homage or respect to him, and become his disciples. *Leaves*. 295—312. He instructs them in his doctrine; explains to them the four excellent truths—1. There is sorrow or misery. 2. It will be so with every birth. 3. But it may be stopped. 4. The way or mode of making an end to all miseries. *Leaf* 307. Whence originated the epithet or name of *Buddha*, "*Tathāgata*" (in Tibetan, *Dé-bzhin-gshégs*), viz. from having run his religious race in the same manner as his predecessors. There is an enumeration of several epithets or names of each *Buddha*.\*

Twenty-seventh Chapter, *leaves* 323—329. Conclusion. SHĀKYA recommends this *sūtra* to his auditors, the gods, to keep it in their remembrance, and to repeat it often. The several benefits and blessings arising from hearing this *sūtra*.

This work was translated first, in the 9th century, by the Indian Pandits, JINA-MITRA, DĀNA-SHĪLA, and MUNE-VARMA, and the Tibetan Lotsava, or interpreter, BANDE' YE'-SHE'S-SDE.

---

\* It has been thought fit to retain the above epitome of the contents of the *Lalitā Vistara* here, but the same has been given in more detail in the notice of *Shākyā's* life and death, printed in the present volume. SMC.

by the body, speech, and the mind together ; with the causes and consequences of them. Then come moral tales—detailed specification of the knowledge of *Tathágata* with respect to the provinces of the organs and senses of the body—on psychological and moral subjects—on the four great truths. *Leaf* 128. Several places of regeneration (or new-birth) are enumerated, from the lowest hell to the highest heaven, and that *Tathágata* knows them all.

*Leaf* 170. SHA'KYA is invited by the before-mentioned householder into his house to an entertainment in that fancied city—he, with some of his disciples, goes there in a miraculous manner (all flying in the air). *Leaf* 174. On the request of ME'S-BYIN, an ascetic, SHA'KYA leaves there the vestige of his foot-sole impressed on a flat stone. Several miraculous visits performed by SHA'KYA, with MAUNGALYANA and others of his disciples, since he left the grove near *Shrávasti*. *Leaf* 175. Miracles that happened with SHA'RIMI-BU and MAUNGALYANA (the same as has been told in the *Dulva*, at their visiting the “*Madros*” lake).

*Leaves* 175—197. “MDSE'S-DGAH” (a *Nága rāja* of the sea) and several other *Nága rajas* also, successively make their adoration to *Tathágata*, (SHA'KYA), address him, sing praises (in verse) to him, and beg him to give them religious instruction on several subjects. They admire his perfections and the several acts he has performed—they confess their unhappy state and ignorance, and beg him to instruct them on the means by which they may arrive at happiness and perfection. He answers to each of them. There are many passages expressive of the attributes or perfections of *Tathágatas*; of the thoughts, wishes, and works of men. There are several moral instructions and maxims.

From *leaves* 200 to 416, or the end of this *sútra*, SHA'KYA addressing MAUNGALYANA, (who again asks him several times) tells the stories of several individuals in very remote ages, and applies them all to himself ; and says that it was he himself who acted or reasoned thus at that time. Among these stories there occur many praises and hymns addressed to *Tathágatas*—there are





subject of the treatise. The explanation is given in an argumentative manner, and by mixing metaphysical speculation with moral doctrine. In *Leaf* 416 it is said, that the bodies of the *Tathāgatas* are like the extent of heaven.

( $\bar{N}_4$ ) OR THE FOURTH VOLUME.

In this volume, of 444 leaves, there are five separate treatises or *sūtras* but they are all of little importance, and none calculated to excite literary curiosity.

The first is entitled, in Sanscrit, *A'rya "kushala mûla paridhara" nâma mahâ yâna sūtra*. In Tib. <sup>(10)</sup> *Hp'hags-pa "dgé-vahi-rtsa-va-yongs-su-hdin-pa"-shes-bya-va-l'hég-pa-ch'hén-pohi-mdo*. Comprehension of virtue's roots (or elements) a venerable *sūtra* of high principles. This was delivered by *BCHOM-LDAN-HDAS* (SHA'KYA) in a grove near *Rājagriha* (called in Tibetan, *Hod-mahi-ts'hal*, &c. In Sanscrit, *Vēnu vanam*, a grove of bamboos). There is a long enumeration of his disciples arriving from all parts, and of their salutations. The subject is moral and metaphysical doctrine. The whole is very incoherent, abstract, and miscellaneous ; therefore nothing can be said with precision. The organs, senses, operations of the mind, and emptiness (or *sūnyatā*) are the common topics of this, as also of some of the following *sūtras*. SHA'KYA frequently addresses SHA'RADWA'TIHI-BU (one of his principal disciples), who again several times begs him to explain the meaning of such and such a term or phrase. This *sūtra* is contained on the leaves from 1 to 346. It is divided into 18 artificial portions (*dam-po*) and 15 chapters. It was translated by the Indian Pandit, PRAJNA'-VARMA, and YE'-SHE'S-SDE—corrected and arranged afterwards by PRAJNA'-VARMA, JNA'NA-GARBHA, and YE'-SHE'S-SDE'.

The second *sūtra* in this volume (from leaf 346 to 421) is entitled, in Sanscrit, *A'rya saṅghāti sūtra dharma paryayā*. In Tibetan, <sup>(11)</sup> *Hy'hags-pa-sung-gi-*

<sup>10</sup> འཕགས་པ་དེ་ལོ་རྒྱུ་ཡ་ཤོངས་ཏུ་འཛིན་པ་ཞེས་ཅུ་ཤེས་པ་ཤེས་པ་ཞེས་པའི་མདོ་

॥ रघुनाथ'प' ब्रह्म'सि' मर्त्ये' कल्प'त्री'क'म'ब्रह्म



(13) *Hp'hags-pa-dé-bukin-gahégs-pa-rnams-kyi-ahing-gi-yon-tan-byod-pahi-ch'hos-kyi-rnam-grang*s. Enumeration of things, or religious articles expressive of the qualities or perfections of the *Buddha* province of the venerable *Tathágatas*. Here one of the *Bodhisatvas*, addressing the others in an exclamatory manner, tells them the names of several *Buddha* provinces, and that successively in each province one day is equal to one *kalpa* of the former province. This is the substance of the whole; and the next work, of four *leaves*, entitled in Tibetan (only) (14) “*Dkyil-hk'hor-Brgyad-pa*,” the eight circles (or *Man'dalas*), contains little more than the statement that whoever wishes to come at prosperity, or happiness, should describe these eight circles.

(CHA) OR THE FIFTH VOLUME.

There are in this volume three different treatises, under three distinct heads. The first, (from *leaf* 1 to 81) is entitled in Sanscrit, *A'rya sandhi-nirmochana náma mahá yána sūtra*. In Tibetan, (15) *Hp'hags-pa-dgongs-pa-nés-par-hgtel-ra-zhës-bya-va-l'hég-pa-ch'hén-pohi-mdo*. Explication of one's mind or thought, (or the true resolution of several propositions). SHA'KYA is represented to be in a (fancied) superb immense palace, made of all sorts of precious stones. There are assembled many *Bodhisatvas* of the first rank, and of the greatest accomplishments. The subjects of their discussions are some metaphysical subtilities (*leaf* 4) as—Which is the thing that is inexpressible, indivisible, and simple; and what is a simple, and what a compound thing? Afterwards ten of them, successively, propose some questions to SHA'KYA, and request the explanation of them. There is a distinct chapter for each *Bodhisatwa*. In the ninth chapter, SHA'KYA is requested by AVALOKITESWARA (in Tib. (16) “*Spyan-ras-gzugs-dvang-p'hyug*”) for some explanation with respect to the ten *bhúmis* (or degrees of perfections) of *Bodhi*.

13 འཕགས་པ་དེ་བུ་ཀིན་གཤམ་པ་རྣམས་ཀྱི་ཞིང་གི་ཡོན་ཏན་པའི་ཚོམ་པའི་རྣམ་གཞག་

14 དཀྱིལ་འཁོར་པ་བརྟུན་པ་ 15 འཕགས་པ་དཔོན་པོ་པ་དེས་པ་ལ་འཕགས་པ་ཞེས་པ་འགྲེལ་བ་ཞེས་པ་ཞུགས་པ་ 16 སྤྱན་རྒྱལ་གཤམ་པ་དབང་ཕུགས་



The third treatise (from leaf 456 to 468, or the end) is entitled in Sans. *Arya gayā śhrīś'ha nama mahā yāna sūtra*. In Tibetan, <sup>(20)</sup> *Hp'hags-pa-gayā-mgohi-ri*, the hill, "*Gayā śhrīś'ha*," or a short treatise of high principles, on the theories and practices of *Bodhisatwas*. SHA'KYA, not long after his having become a *Buddha*, being with a thousand *Gelongs* and many *Bodhisatwas* in the *Chaitya* (Tib. *Mch'hod-rten*) of *Gayā*, a place of worship on the *Gayā* hill, is requested by *HJAM-DPAL* (Sans. *Mañju Śrī*) for the explication of the term *Bodhisatwa*, which is given; and this forms the subject of this treatise.

(CH'HΛ) OR THE SIXTH VOLUME.

There are in this volume three treatises. The first (from leaf 1 to 76) is entitled in Sans. *Ārya ghaṇa vyūha nāma mahā yāna sūtra*. In Tib. (21) *Hp'hags-pa-rgyan-stug-po-bkod-pa-zhes-bya-va-l'heg-pa-ch'i-hen-pohi-mdo*. Eng. A venerable *sūtra* of high principles, called the thick, or dense, ornament or system, structure. Between *BCHOM-LDAN-HDAS* (SHA'KYA) and several *Bodhisattvas* there are discussions on many metaphysical subjects concerning *Buddha*, his attributes, his mansion, and the soul in general—distinction between the body and the rational soul—what are the means of final emancipation for those that have committed many immoral actions. *leaves 11—18*. Ignorance is the cause of all the bands by which the soul is fettered, *leaf 37*. How to be liberated from those fetters. Right discrimination of things. The whole is mostly in verse, and treats of the soul in general.

The second treatise (from leaves 76 to 187) is entitled in Sanscrit, *A'rya māha karuṇa puṇ'darika nāma mahā yāna sūtra*. In Tibetan, <sup>(23)</sup> *Hp'hags-pa-snying-rjé-ch'hén-po-pad-ma-dkar-po-zhés-bya-wa-t'hég-pa-ch'hén-pohi-mdo*."

३० ལསམས་པ་ མ་ལུ་ མཐོན་པོ་ ३१ ལསམས་པ་ཆེན་ལུ་ པོ་མཐོན་པོ་ཞེས་ལུ་ རེམ་པ་ ཆེན་  
 པོན་ མཐོ ३२ ལསམས་པ་ཕྱི་དང་མེམ་པོ་ པད་མ་དཔལ་ པོ་ཞེས་ལུ་ རེམ་པ་ ཆེན་པོན་ མཐོ

Eng. A venerable *sūtra* of high principles, called "*Puṣṭadarīka*, the great merciful one." This was delivered by SHA'KYA in a grove of *Sál* trees near the town *Ku'sha* (*Káma-rúpa*, in Assam) on the evening he was about to die. Addressing KUN-DGAH-VO (Sans. *A'nanda*) he orders him to prepare him his dying bed. He tells him his performances, and the substance of his doctrine. His discourse with A'NANDA. The miracles that happened when he lay down (between a pair of *Sál* trees) on his right side, like a lion—all trees, shrubs, and grasses bow themselves towards that side; all rivers or streams stand still; all beasts and birds sit still and move not for food; all lucid or shining bodies are affuscated; all sufferers in hell are assuaged; all those in misery are relieved; all the gods feel some displeasure with their own residence. <sup>(23)</sup> TS'HA'NGS-PA, (Sans. *Brahmá*), together with his train, pays his respect to B'CHOM-LDAN-HIDAS. From *leaves* 80 to 90, there is a description of their conversation on the subject of creation—by whom was the world made. SHA'KYA asks several questions of BRAHMA'—whether was it he who made or produced such and such things, and endowed or blessed them with such and such virtues or properties—whether was it he who caused the several revolutions in the destruction and regeneration of the world. He denies that he had ever done any thing to that effect. At last he himself asks SHA'KYA how the world was made—by whom? Here are attributed all changes in the world to the moral works of the animal beings, and it is stated that in the world all is illusion; there is no reality in the things; all is empty. BRAHMA' being instructed in his doctrine, becomes his follower SHA'KYA vindicating the universe for himself, commits it to the care of BRAHMA', and directs him what to do for promoting virtue and happiness in the world, *leaf* 90. His (SHA'KYA'S) conversation with <sup>(24)</sup> DED-DPON, the son of KA'MA-DE'VA—his instructions to him. His conference with INDRA, (Tib. <sup>(25)</sup> *Brgya-hyin*) and with the four great kings of the giants (Tibetan

*Lhamayin*). He gives several lessons to these four kings, and advises them to live contented, and not to make war against INDRA. They promise that they will obey his commands. *Leaf* 100, the lamentation of INDRA on the approaching death of SHĀKYA.

*Leaf* 109. KUN-DGAH-VO is comforted by SHĀKYA, and directed what to do after his death (*leaves* 110—112). HOD-SRUNG (Sans. *Kāshyapa*) the immediate successor of SHĀKYA. His qualities. SHĀKYA tells to A'NANDA the increase of the believers in his doctrine, and the great veneration that will be shewn to the places of his relics. *Leaf* 124, the great qualifications of KUN-DGAH-VO, or A'NANDA. SHĀKYA's instructions to him.

*Leaf* 181. On the request of KUN-DGAH-VO, SHĀKYA directs him what to do with respect to the compilation of his doctrine. Here are enumerated the twelve different kinds of the *Buddhistic* writings. He is directed to answer thus to the priests or *Gelong*s, when they shall ask where it was delivered,—<sup>(26)</sup> “*Hdi-skad-bdag-gis-t'hos-pa-dus-gchig-na*”—I myself heard this at a certain time, when B'CHOM-LDAN-HDAS was at such and such places, and the hearers were these and these; and that when he had finished his lecture, all those that were present rejoiced much, and approved his doctrine.

The principal places where SHĀKYA had delivered the *sūtras* of his doctrine, are here enumerated. They are the <sup>(27)</sup> *Byang-ch'hub-snying-po*, (Sans. *Bodhimān'da*, or *Gayā* in *Magadha*) under a *Nyagrodha* tree. *Vāranāsi*, in the grove called <sup>(28)</sup> *Drang-srong lhung-va-ri-dags-kyn-nags*. *Rājagriha*, and near to it the *Bya-rgod-p'hung-pohi-ri*, and the <sup>(29)</sup> *Hod-maki-ts'hal*. <sup>(30)</sup> *Mnyan-yod* (Sans. *Shrāvastī*). <sup>(31)</sup> *Yangs-pa-chen* (Sans. *Vaishālī* or *Prīyāga*, *Allahabad*) *Champa* (on the bank of a tank dug by GARGA). *Kaush*

---

26 ཨདི་སྐད་པད་མ་ སྐུ་པ་ཏུས་པའི་མ་གྲོ་གྲུབ་པ་  
 རི་ལྷན་པ་ཀྱི་མཁས་ 27 ཐུང་རྒྱལ་ རྒྱུ་པོ་ 28 རང་ལོང་ལྷན་པ་  
 29 རྩ་མའི་རྒྱལ་ 30 མགས་ལོང་ 31 ཡང་པ་པ་ཏུ་



*ambi, Saktiana*, (Tib. <sup>(32)</sup> *Gnas-bchas*), *Pataliputra*, or *Patna*. (Tib. <sup>(33)</sup> *Skya-nar-gyi-bu*.) *Mathura*, (Tib. <sup>(34)</sup> *Bchom-rlag*), *Kámarupa*, &c.

He is directed farther to make introduction to them, to explain the subject with an amplification of the causes and effects, in good sense and proper terms or words, and to arrange the whole in such and such a manner.

There are in this *sútra* six *bam-pos* and thirteen chapters. This was translated by the Indian Pandits JINA-MITRA and SURENDRA-BODHI, and the Tibetan Lotsava BANDE' YE'SHE'S-SDE'.

The third treatise (from *leaves* 187 to 443, or the end) is entitled in Sanscrit, *A'rya karuṇa puṇ'darika náma mahá yána sútra*. In Tibetan, <sup>(35)</sup> "Hp'hags-pa-snying-rjé-pad-ma-dkar-po-shés-bya-va-t'hég-pa-ch'hén-pohi-mdo." The merciful PUNDARIKA (Sans. *Shákya*) on the "*Bya-rgod-p'hung-pohi-ri*," before 62,000 priests, &c. &c. The subject is, charity, morality, patience, and other transcendental virtues. Provinces or fields of several *Tathágatas* or *Buddhas*—their perfections. *Bodhisatwas*—their prayers and wishes for the welfare of all animal beings. The whole is of a miscellaneous nature. There are many salutations and praises to several *Tathágatas*. There are also *Dhárāṇis* and *Mantras*.

Translated by the Indian Pandits JINA-MITRA, SURENDRA-BODHI, and PRAJNA-VARMA, and the Tibetan Lotsava BANDE' YE'SHE'S-SDE'.

#### (J<sub>1</sub>) OR THE SEVENTH VOLUME.

There are in this volume six separate works or *sútras*, the titles of which in Sanscrit and Tibetan, are as follow :—

1. Sanscrit, *Sad-dharma Puṇ'darika*. Tibetan, <sup>(36)</sup> *Dam-pahi-ch'hos-padma-dkar-po*. Eng. A white lotus, or the true religion.

32 གནལ་ ཡེ་ཤེས་ 33 རྒྱ་ལྷ་མོ་ཐུག་ 34 ཡེ་ཤེས་མཁའ་མཁའ་ 35 རྒྱལ་པོ་ལྷ་མོ་ཐུག་ ཡེ་ཤེས་  
 36 དཔལ་ལྷ་མོ་ཐུག་ ཡེ་ཤེས་མཁའ་མཁའ་

2. Sans. *Sarva dharma-gu'na-vyūha-rāja*. Tib. <sup>(37)</sup> *Ch'hos-f'hamo-chad-hyi-yon-tan-bkod-paki-rgyal-po*. Eng. Chief description of the good qualities of all the moral laws.

3. Sans. *Suk'havati vyūha*. Tib. <sup>(38)</sup> *Bdē-va-chan-gyi-bkod-pa*. Eng. Description of the happy mansion (of *Amitābhā*.)

4. Sans. *Karāṇ'da vyūha*. Tib. <sup>(39)</sup> *Za-ma-tog-bkod-pa*. Eng. The prepared vessel.

5. Sans. *Ratna Karāṇ'da*. Tib. <sup>(40)</sup> *Dkon-mch'hog-na-ma-tog*. Eng. The precious vessel or repository.

6. Sans. *Ratna-kotnī*. Tib. <sup>(41)</sup> *Rin-po-ch'hèhi-mkhah*. Eng. The precious boundary.

All these *sūtras* in general, are on moral subjects, and contain several instructions in the *Buddhistic* doctrine.

The first entitled, "*Sad-dharma puṇ'darika*," is contained on the leaves from 1 to 281. Contents—This *sūtra* was delivered by BHOHMDAN-HDAS or BHAGAVAN (SHA'KYA) when he was on the "*Bya-rgod-phung-pohi-ri*," (Sans. *Gridhra ku'ta parvata*) near *Rājagriha*, in *Magadha*, before 12,000 priests of great perfections (see *leaf* 2.) Among these his principal disciples are enumerated. Here are mentioned first those five persons who had become first of all the disciples of SHA'KYA, at *Vārāṇsī*. Their names, both Sanscrit and Tibetan, are as follow: 1. A'JNA'NA KAUN'DINYA, (Tib. <sup>(42)</sup> *Kun-shés-Kaun'dinya*), 2. ASHWAJIT (Tib. <sup>(43)</sup> *Rta-f'hu*), 3. PA'SHWA (Tib. <sup>(44)</sup> *Rlango-pa*), 4. MAHÁ NA'MA (Tib. <sup>(45)</sup> *Ming-ch'hén*), 5. BHADRIKA, (Tib. <sup>(46)</sup> *Bzang-po*.) Here are mentioned also KA'TGA'YANA, KAPINA, BHARADHWAJA, &c. From *leaves* 2—5 all sorts of hearers are

37 རྩོམ་པ་འཇམ་མཁའ་མཆོག་གི་མཛུགས་པའི་ཐུག་པོ་ 38 བདེ་བ་ཅན་གྱི་བཞུགས་པ་ 39 ར་ས་ཏེན་གཞི་བཞུགས་ 40 དཔེན་མཆོག་ར་ས་ཏེན་ 41 རྩ་པོ་ཆེན་མཆོག་ 42 རྩ་པོ་ཆེན་གྱི་ཐུག་པོ་ 43 རྩ་པོ་ཆེན་གྱི་ཐུག་པོ་ 44 རྩ་པོ་ཆེན་གྱི་ཐུག་པོ་ 45 རྩ་པོ་ཆེན་གྱི་ཐུག་པོ་ 46 རྩ་པོ་ཆེན་གྱི་ཐུག་པོ་

enumerated;—as *Bodhisatvas*, among whom MANJU SRI, KUMĀRA-BHU'TA (Tib. <sup>(47)</sup>) AVALOKE'SWARA, (Tib. <sup>(48)</sup>) and MAITREYA, (Tib. <sup>(49)</sup>)—Gods of different ranks and of several heavens—all sorts of demi-gods and demons—and <sup>(50)</sup> MA-SKYE'S-DGRA, (Sans. *Ajātashatru*) the king of *Magadha*. SHĀ'KYA's deep meditation or ecstasy. The wonderful effects of a beam of light issuing from the middle of his forehead. Great astonishment of all the assembled hearers thereupon. MAITREYA (Tib. *Byams-pa*) asks, in verse, MANJU SRI (Tib. *Hjam-dpal*) about the meaning and reason of these miracles. Their discourse on the six transcendental virtues; as charity, morality, patience, earnest application, meditation, and ingenuity or wit; and on the manner of the proceedings of several *Tathāgatas* in teaching this very *sūtra* to all sorts of animal beings. This introductory discourse ( <sup>(51)</sup> *Gleng-gzhi*) ends on the nineteenth leaf. Thenceforth SHĀ'KYA addressing SHĀ'RIHI-BU, one of his principal disciples, the chief of the ingenious, tells him how difficult it is for them to understand and to judge of the wisdom of *Buddha*, and of the several qualities or properties of things in general. SHĀ'RIHI-BU admires much the excellency of his doctrine; in several verses praises him, and begs him that he would farther give instructions to them. Several of his principal disciples are introduced speaking, as HOD-SRUNG, GANG-PO, KATYĀYANA; who, upon hearing of the great perfections and the wise proceedings of the *Tathāgatas* from SHĀ'KYA, make long praises upon them in verse. From leaves 80—87 SHĀ'KYA foretells of five of his principal disciples that they shall become chief *Bodhisatvas*. His own former performances. Several *Tathāgatas* exhorted by TS'HĀNGS-PA (Sans. *Brahmā*) and others gods to turn the wheel of the law, or teach their doctrine, and to bring to salvation all animal beings. SHĀ'KYA foretells of many of his disciples, on their own request, that in future times they shall attain such and such a degree of perfec-

<sup>47</sup> འཇམ་དཔལ་མཛོད་ཀྱི་རྒྱུ་ཡ

<sup>48</sup> ཡུ་ཤ་འཕྲིན་ལམ་དཔལ་རྒྱལ

<sup>49</sup> རྩམས་པ

<sup>50</sup> མ་སྐལ་དག

<sup>51</sup> རྒྱུང་གཞི

tion and happiness. Moral and religious merits of several individuals in former lives;—perfection and happiness they shall find in future lives. This *su'tra* has been taught by many *Tathágatas* in former times. The importance of this great *su'tra*, "*Spyan-ras-gzugs-dvang-p'hyug*," under several forms. His wonderful aid to those who call on him in their distress. Many stories are told by SHAKYA to his hearers to instruct them in the manners and practices of the truly wise men. The whole *sútra* is divided into twenty seven chapters. The translators were, the Indian Pandit SU'RENDRA, and the Tibetan Lotsava YE'-SHE'S-SOE.

The second *sútra* in this volume, entitled, "*Sarva-dharma-guna-vyu ha raya*," is contained from *leaves* 281 to 306. On the request of two *Bodhisattvas*, <sup>(52)</sup> VAJRA PA'NI and AVALOKE'SWARA, SHAK'YA gives them explanations on several subjects. They admire the excellency of his doctrine, and declare it to be worthy of every respect and reverence, and useful to salvation.

The third *su'tra* in this volume, entitled, in Sans. "*Sukhávati vyuha*," Tib. <sup>(53)</sup> *Rdé-va-chan-gyi-bkod-pa*, is contained on seven *leaves*, from 306 to 313. Contents—SHAKYA addressing SHARIHI-BU, gives a description of the happy mansion, or of the province of AMITA'BHA', to the west, beyond an infinite number of other regions or provinces. The great happiness there, and mental illumination—no misery, no bad places of transmigration—the great abundance of all sorts of precious things—tanks or reservoirs richly adorned with precious metals or stones—excellent birds.

In the beginning of this *su'tra* there is an enumeration of the hearers of SHAKYA; among them of his sixteen principal disciples called *Gnas-brian*. They are as follows—1. <sup>(54)</sup> SHARIHI-BU; 2. <sup>(55)</sup> MONGAL-GYI-BU; 3. <sup>(56)</sup> HOD-SRUNGS-CH'HEN-PO; 4. <sup>(57)</sup> KA'TYA'HI-BU; 5. <sup>(58)</sup> KAPINA; 6. <sup>(59)</sup> GSUS-PO-

---

<sup>52</sup> ལམ་རྩ་ལོ་རྒྱུད་ཀྱི་ཡུལ་གྱི་མཁའ་མཁའ་ལྷ་མོ་ <sup>53</sup> བདེ་བ་ཅན་གྱི་བཞུགས་པ་ <sup>54</sup> ལྷོ་ལྷོ་  
<sup>55</sup> མེད་ལྷོ་ལྷོ་ <sup>56</sup> རྒྱལ་པོ་ཆེན་པོ་ <sup>57</sup> ལྷོ་ལྷོ་ <sup>58</sup> ལ་པི་ན་ <sup>59</sup> ལུས་པོ་ཆེ

CH'HE'; 7. <sup>(60)</sup> NAM-GRU; 8. <sup>(61)</sup> LAM-P'HRAṆ-BSTAN; 9. <sup>(62)</sup> DGAH-VO; 10. <sup>(63)</sup> KUN-DGAH-VO; 11. <sup>(64)</sup> SGRA-CCHAN-BDSIN; 12. <sup>(65)</sup> BALANG-BDAG; 13. <sup>(66)</sup> BHARADHWAJA; 14. <sup>(67)</sup> HCH'HAB-BYED-NAG-PO; 15. <sup>(68)</sup> VA-KULA; 16. <sup>(69)</sup> MA-HGAGS-PA. The translators of this and of the preceding *sūtra* were the Indian Pandits PRAJNA-VARMA and SU'RENDRA, and the Tibetan Lotsava YZ-SHE'S-SDE.

The fourth *sūtra*, entitled, "*Karaṇḍa vyūha*," is contained from leaves 313 to 391 of this volume. It was delivered by SHĀ'KYA when he was at *Mnyan-yod*, (Sans. *Shrāvastī*, in *Kosala*). The hearers, besides 1,250 priests, were an immense number of *Bodhisattvas*, *Devas*, *Nāga-rājas*, demons, &c. Contents—there is, first, a description of the several miracles that happened on that occasion in that *Vihāra*, caused by a beam of light issued out of hell from AVALOKE'SWARA (Tib. <sup>(70)</sup>). Afterwards, on the request of a *Bodhisattva* <sup>(71)</sup> SHĀ'KYA tells him the infinite moral merits of that saint, his great exertions in bringing to maturity or perfection those in hell, and those among the *Yidags* (or *Tantaluses*.) In general there is an account of the several good qualities of SPYAN-RAS-GZIGS-DVANG-P'YUG, and since he is the patron of the Tibetans, this *sūtra* is held among them in high esteem and reverence. This *sūtra* was translated by SHĀ'KYA P'RAJNA and RATNA RAKSHITA.

The fifth *sūtra*, entitled, "*Ratna Karaṇḍa*" (from leaves 391—460 of this volume) was likewise delivered by SHĀ'KYA, when he was in a grove near *Shrāvastī* in *Kosala*. (Tib. *Mnyun-yod*). The subject is moral and metaphysical doctrine. The speaker, in general, is MAÑJU SRI KUMĀ'R-BHU'T. Between this *Bodhisattva* and SUBHŪ'TI, (Tib. <sup>(72)</sup> *Rab-hbyor*) a favourite disciple of SHĀ'KYA, there is in the beginning of this *sūtra* discussion on the

---

60 ཀུན་གྱི་      61 ལམ་པ་ཤར་བའི་      62 དག་པོ་      63 རྒྱ་ལ་དག་པོ་      64 ལྷ་ལྷ་མོ་ལྷ་མོ་  
 65 ཀུན་གྱི་དག་པོ་      66 ལྷ་ལྷ་མོ་      67 ལྷ་ལྷ་མོ་ལྷ་མོ་      68 ལྷ་ལྷ་མོ་      69 མ་ལྷ་མོ་ལྷ་མོ་  
 70 ལྷ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་      71 ལྷ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་      72 ལྷ་ལྷ་མོ་

subject—who are the fit vessels for understanding the doctrine of high principles of SHA'KYA? Afterwards SHA'KYA himself, in a discursive manner with SUBHU'TI and MAÑJU SRI, gives several instructions in the moral and metaphysical part of his doctrine. There are likewise several discussions by MANJU SRI and others, on the state of being bound or tied by, and on that of being liberated or emancipated from, the fetters of passions and ignorance. The most certain means of emancipation, or of arriving at perfection, are these two things—earnest application, and purity of life. (Tib. <sup>(73)</sup> *Brtsen-hgrus-dang-bag-yod-pa*.)

The sixth *su'tra*, entitled "*Ratna Kotni*," (from leaf 460—474) contains a short speculative discourse held by SHA'KYA (on the *Gridhra kuta paravata*, near *Rājagṛīha*) with MANJU SRI KUMĀ'RA-BHU'TA, (Tib. <sup>(74)</sup> a *Bodhisattva* of the first rank, and with SHĀRIHI-BU, the most sagacious among his disciples, "on the first root, or primary cause of all things (*Dharma dhātu*). Translated by PRAJNA-VARMA, Indian Pandit, and BANDE' YE'-SHE'S-SDE', Tibetan interpreter.

(*Nya*) OR THE EIGHTH VOLUME.

There are in this volume seven separate works, under the following titles in Sanscrit and Tibetan—1. Sanscrit, *Mahā parinirvāṇa*. Tib. <sup>(75)</sup> *Yongs-su-mya-nan-las-hdas-pa-ch'i-hen-po*. Eng. The entire deliverance from pain—From leaf 1—231 of the volume. Contents—SHA'KYA's death, under a pair of *Sāl* trees, near the city *Kusha* (*Kāma-rupa* in Assam) on the full moon of the third month, in the spring season. Miracles that happened on that occasion—great lamentation of all creatures on the approaching death of SHA'KYA—they haste all to present him their last offerings, and to hear his last instructions—HOD-SRUNG and others ask him about many things. The substance of his

<sup>73</sup> བཟླ་འཁུམ་དང་མཁའ་མེད་པ་  
མཁའ་མཁའ་འདས་པ་ རྟེན་པོ་

<sup>74</sup> འཇམ་དཔག་ བཟླ་ རྩ་ རྩུམ་

<sup>75</sup> མེད་མ་ཏུ་

doctrine is repeated here, especially with respect to the nature and soul of the *Tathāgatas*—there coming forth and their going away from the world—and the state of being tied, and that of being liberated or emancipated, with respect to all animal beings. This *sūtra* was translated by JINA-MITRA, JNĀNA-GARBHA, and DEVA-CHANDRA.

The second *sūtra* in this volume (from *leaf* 231—234) has the same title as the first. Contents—SHA'KYA, a little before his death, foretells to KUN-DGAH-VO what will become of his doctrine during the course of eleven centuries. It will increase, and be greatly respected during eight centuries, but afterwards on account of the priests being degenerated and occupied with worldly affairs, it will be neglected.

The third *sūtra* in this volume (*leaves* 234, 235) is entitled in Sans. "*A'ta-jñānam*," Tib. <sup>(76)</sup> *Hdah-k'ha-yé-shés*. Eng. The knowledge of the deceasing, or the declining knowledge. Contents—SHA'KYA being asked by a *Bodhisattva*, <sup>(77)</sup> NAM-MKHAHI-SNYING-PO, how the soul of a dying saint is to be considered, gives him an answer thereupon.

The fourth *sūtra* in this volume (from *leaf* 235—333) is entitled in Sans. *Buddha-dharma-kōśhakāra*. Tib. <sup>(78)</sup> *Sangs-rgyas-kyi-mdsod-kyi-ch'hos-kyi-yi-gé*. Contents—SHA'KYA with SHA'RIHI-BU has a conversation on the nature of things—how they exist; and instructs him both in the speculative and practical parts of his doctrine. This and the preceding *sūtra* were translated from the Chinese. (See the Index.)

The fifth *sūtra* (from *leaf* 333—456) is entitled in Sanscrit, *Ratnākara*. Tib. <sup>(79)</sup> *Dkon-mch'hog-hbyung-gnas*. Eng. A mine of jewels. Contents—This was delivered by SHA'KYA at *Sakétana* or *Ayodhyá*, (Tib. <sup>(80)</sup> *Gnas-behas*) on the request of MANJU SRI KUMARA-BHU'TA. There is an account

76 འདེག་པའི་ཤེས་པ་  
79 འདེག་པའི་ཤེས་པ་

77 ལྷོ་མ་ལྷོ་མ་  
80 ལྷོ་མ་ལྷོ་མ་

78 ལྷོ་མ་ལྷོ་མ་ལྷོ་མ་ལྷོ་མ་

of the several *Buddhas* or *Tathāgatas*, and of *Buddha* provinces, and of *Buddhism*, both in prose and verse. There are several praises also to those *Tathāgatas*.

The sixth *sūtra* (leaves 456, 457) is entitled in Sanscrit, *Suvarṇa sūtra*. Tib. <sup>(81)</sup> *Gser-gyi-mdo*. Eng. The golden *sūtra*. Contents—SHĀKYA being asked by KUN-DGAH-VO," how a *Bodhisatva's* soul is to be considered, on a single leaf gives him an answer in likening it to pure gold.

The seventh *sūtra* (from leaf 457—462) is entitled in Sanscrit, *Suvarṇa bālakopama*. Tib. <sup>(82)</sup> *Gser-gyi-byé-ma-lta-bu*. Eng. The gold grain-like *sūtra*. Contents—In answer to KUN-DGAH-VO's request or question, SHĀKYA tells him that the *Buddhas* are infinite, and their perfections immense.

The above specified three last *sūtras* were translated by JINA-MITRA, SURE'NDRA. PRAJNA-VARMA, and YE'SHE'S-SDE'.

(T<sub>4</sub>) OR THE NINTH VOLUME.

There are in this volume six separate works, the titles of which, in Sanscrit and Tibetan, are as follow:—

1. Sans. *Sarva-dharma swabhāva samatā-vipancitā* "*Samādhi-Rāja*". Tib. <sup>(83)</sup> *Ch'hos-l'hams-chad-kyi-rang-bzhin-mnyam-pa-nyid-rnam-par-spros-pa*—"ting-gé-hdsin-gyi-rgyal-po." From leaf 1—273.

2. Sans. *Dharmatā swabhāva shunyaś-āchala-pratisarv'-āloka sūtra*. Tib. <sup>(84)</sup> *Ch'hos-nyid-rang-gi-no-vo-nyid-las-mi-gyo-var-l'ha-dad-par-l'hams-chad-la-snang-vahi-mdo*. From leaf 273—279.

3. Sans. *Prashānta vinishchāya pratihārya samādhi*. Tib. <sup>(85)</sup> *Rab-tu*.

81 གསེར་གྱི་མདོ་ 82 གསེར་གྱི་བྱེ་མ་ལྷ་མོ་ 83 རྩོམ་པའི་མཛུགས་ཀྱི་རྒྱུ་ལོ་མཛུགས་པ་  
 འདི་རྩོམ་པའི་ རྩོམ་པ་ རིང་ རྩོམ་པ་གྱི་ རྩོམ་པ་ 84 རྩོམ་པའི་རྒྱུ་ལོ་མཛུགས་ཀྱི་ རྩོམ་པའི་  
 རྩོམ་པ་ རྩོམ་པའི་མཛུགས་ཀྱི་ རྩོམ་པ་ 85 རྩོམ་པ་ རྩོམ་པའི་མཛུགས་ཀྱི་ རྩོམ་པའི་  
 རྩོམ་པ་





5. Sans. *Mahā sannipāta ratna ketu dhāraṇī*. Tib. <sup>(93)</sup> *Hdu-pá-ch'hèn-po-rin-po-ch'hé-tog-gi-gzungs*. From leaf 304—455.

6. Sans. *Vajra-māṇḍa-dhāraṇī*. Tib. <sup>(94)</sup> *Rdo-rjé-smying-pohi-gzungs*. From leaf 455—474.

7. Sans. *Ananta-mukha-sādhaka-dhāraṇī*. Tib. <sup>(95)</sup> *Sgo-mt'hah-yas-pa-sgrub-pahi-gzungs*. From leaf 474—489. A *Dhāraṇī* on acquiring supernatural powers.; taught by SHA KYA, on the request of SHA'RIHI-BU, his disciple.

Here also, as in the former volume, all the treatises contain speculation on the common topics of the *Buddhistic* doctrine, delivered by SHA'KYA on the request of some *Bodhisatwa*. In the first of these treatises, SHA'KYA is requested by BZANG-SKYONG, a *Bodhisatwa*, to instruct him how to acquire the supreme wisdom; and in the second, on the request of SRE'D-ME'D-BU, another *Bodhisatwa*, SHA'KYA discourses on all sorts of virtues and moral merits; and so on in the rest also. There is no historical matter; all is speculation on causal concatenation, unreality of things—*Sūnyatā*, the six transcendental virtues, &c. &c. Translators, JINA-MITRA, DHARMA-PĀLA, MUNI'-VARMA, PRAJNA-VARMA, SHI'LENDRA, and YE-SHE'S SDE'.

(D<sub>1</sub>) OR THE ELEVENTH VOLUME.

There are in this volume nine separate works, the titles of which in Sanscrit and Tibetan, together with some remarks on the contents of them, are as follow :—

1. Sanscrit. *Avikalpa-pravéśha-dhāraṇī*. Tib. <sup>(96)</sup> *Rnam-par-mi-rtog-par-hjug-pahi-gzungs*. From leaf 1—10. A comprehensive instruction on the right judgment of things. Delivered by B'CHOM-LDAN-HDAS (SHA'KYA) to his hearers of the first rank, the *Bodhisatwas*. Translated by JINA-MITRA, DA'NA-SHILA, and KAVA-DPAL-RTSE'GS.

---

<sup>93</sup> འཇམ་པ་རྒྱལ་པོ་ རྒྱུ་པོ་ཆེ་ རྣམ་པོ་ བཟང་པོ་      <sup>94</sup> རྡོ་རྗེ་སྟོང་པོ་ བཟང་པོ་      <sup>95</sup> སྐྱེ་མཐུ་  
ལས་པ་རྒྱལ་པོ་ བཟང་པོ་      <sup>96</sup> རྣམ་པ་རྒྱལ་པོ་ རྒྱུ་པོ་ འཇམ་པོ་ བཟང་པོ་

2. Sans. *Gáthá-dwaya-dhāraṇi*. Tib. <sup>(97)</sup> *Ts'hegs-su-bchad-pa-gnyis-pahi-gzungs*. Leaf 10. A *Dhāraṇi* consisting of two *ślokas*, with some *muntra* sentences (in Sanscrit) for acquiring supernatural powers, to be delivered from all imperfections.

3. Sans. *Mahā yāna prasāda prabhāvana*. Tib. <sup>(98)</sup> *T'hég-pa-ch'hén-po-ladad-pa-rab-tu-sgom-pa*. From leaf 10—52. The several degrees of persuasion or belief of the *Bodhisattvas* in the high principles of *Buddhism*. What things are to be avoided, and what to be practised by the *Bodhisattvas*. Translated by JINA-MITRA, DĀNA-SHĪLA, and YE'-SHE'S-SDE'.

4. Sans. *Bodhisattwagochara upāya vishaya vikurvāṇa nirdēśha*. Tib. <sup>(99)</sup> *Byang-ch'hub-séms-dpahi-spyod-yul-gyi-t'hab-s-kyi-yul-la-rnam-par-hprul-pa-bstan-pa*. The shewing of miraculous changes in the practice of a *Bodhisattwa* (or saint). From leaf 57—154. Contents—SHA'KYA in *Hp'hags-rgyal* (Sans. *Ujjayani*) in a grove belonging to the king GTUM-PO-RAB-SNANG—several instructions given by SHA'KYA, on the request of HJAM-DPAL (Sans. MANJU SRI)—wisdom in the choice of things—praise of knowledge and of good qualities—the story of BDEN-SMRA (he that speaks the truth), a gymnosophist *Brahman*—the before-mentioned king pays a visit to him, is much pleased with his ingenious instruction, and in a long conversation with him hears of the good qualities and the defects of men, in general, and of some illustrious individuals in special, among whom his own also—the king wishing to know any one who was without defects, the gymnosophist tells him that there is one—GAUTAMA. Here follows the enumeration of the several good qualities, and the eighty points of beauty on his body, as of a great saint. The king afterwards, together with the naked *Brāhman*, with great procession and multitude visits SHA'KYA in a grove near the city. Conversation on

<sup>97</sup> རྒྱུ་མཐུ་བཅད་པ་གཞིས་པའི་གཞུངས་

<sup>98</sup> རྒྱུ་པ་ཆེན་པོ་ལ་དང་པ་རབ་ཏུ་སྒྲུབ་པ་

<sup>99</sup> རྒྱུ་མཐུ་མཐུ་སེམས་དཔའི་སྒྲོད་ལུ་ཆེ་འབྲས་ཆེ་ལུ་མཐུ་ལ་མཐུ་ལ་

the highest principles of *Buddhism*, between the principal disciples of SHĀKYA and the gymnosophist *Brāhman*, on the state of being tied and liberated, and on becoming a saint or a *Buddha*.

5. Sans. *Tathāgata mahā karuṇā nirdēśha*. Tib. <sup>(100)</sup> *Dé-bahin-gshégs-pahi-snying-tyé-ch'hén-po-nés-par-bstan-pa*. From leaf 154—321. Instruction on the great mercy of *Tathāgata*. Many stories of several heavens, gods, different animal beings, and their moral works or actions.

6. Sans. *Gagana ganja pariprichch'ha*. Tib. <sup>(1)</sup> *Nam-mk'hah-mdsod Ryes zhus-pa*. From leaf 321—470. A *su'tra* containing metaphysical instruction, delivered by SHĀKYA, on the request of GAGANA-GANJA, a *Bodhisatwa*.

7. Sans. *Maitra pariprichch'ha*. Tib. <sup>(2)</sup> *Byams-pas-zhus-pa*. Leaf 470, 471. On the request of MAITRA (a *Bodhisatwa*), who asked what merit it is to give religious instruction to others; SHĀKYA tells him that it is beyond comparison, the most valuable thing.

8. Sans. *Avalokiteshwara pariprichch'ha sapta dharmaka*. Tibetan, <sup>(3)</sup> *Spyan-ras-gzugs-dwang-phug-gis-zhus-pa-ch'hos-bdun-pa*. From leaf 471—473. Explanation on seven things necessary to be known by a *Bodhisatwa*—given on the request of AVALOKITE'SHWARA.

9. Sans. *Prati-bhāna-mati pariprichch'ha*. Tibetan, <sup>(4)</sup> *Spobs-pahi-blo-gros-kyis-zhus-pa*. From leaf 473—494. On the request of PRATI-BHĀNA-MATI, a merchant, there is given an explanation on moral actions.

#### (N<sub>4</sub>) OR THE TWELFTH VOLUME.

There are six separate works in this volume, containing moral and metaphysical lessons, given by SHĀKYA, on the request of the under specified fancied persons. The titles of the works, in Sanscrit and Tibetan, are as follow :—

---

100 དེ་བཞིན་གཤེགས་པའི་རྒྱུད་ཆེན་པོ་དེས་པུ་པ་ བཞུགས་པ་      1 ནམ་མཁའ་མཆོད་ཀྱིས་ ཉལ་པ་  
 2 རྒྱལ་པས་ ཉལ་པ་      3 རྒྱལ་པས་གཞིགས་ དབང་ ལུག་ལྷོ་ཉལ་པ་ ཆོས་ བཟུགས་པ་      4 རྒྱལ་པས་  
 པའི་ལོ་ལོས་ ཉལ་པ་

1. Sans. *Ságara-mati pariprichch'ha*. Tibetan, <sup>(5)</sup> *Blo-gros-rgya-mts'hos-zhus-pa*. From leaf 1—178 *sútra* delivered on the request of SA'GARA-MATI (an ocean of understanding) a *Bodhisatwa*.

2. Sans. *Ságara-Nága-Rája pariprichch'ha*. Tibetan, <sup>(6)</sup> *Kluhi-rgyal-pogyas-mts'hos-zhus-pa*. From leaf 178—305. A *sútra* told on the request of SÁGARA, Nága Rája.

3, 4. Other two *sútras*, on the request of ditto.

5. Sans. *Anapata-Nága-Rája pariprichch'ha*, (for *Anatapta*, &c.,) Tibetan, <sup>(7)</sup> *Kluhi-rgyal-po- "Ma-dros-pas" zhus-pa*. From leaf 317—390. A *sútra* delivered on the request of ANAPATA, Nága Rája.

6. Sans. *Druma-Kinnara Rája pariprichch'ha*. Tibetan, <sup>(8)</sup> *Miham-chihi-rgyal-po-ljon-pas-zhus-pa*. From leaf 390—494. A *sútra*, on the request of KINNARA RA'JA, a demon.

(PA) OR THE THIRTEENTH VOLUME.

There are fourteen separate works in this volume. The titles of them in Sanscrit and Tibetan, together with their contents, are as follow :—

1. Sans. *Brahmá pariprichch'ha*. Tib. <sup>(9)</sup> *Ts'hangs-pas-zhus-pa*. From leaf 1—16. A *sútra* delivered on the request of BRAHMA' (the god), containing instructions on the manner by which one may arrive at the supreme perfection.

2. Sans. *Brahmádatta pariprichch'ha*. Tibetan, <sup>(10)</sup> *Ts'hangs-pas-byin-gyis-zhus-pa*. From leaf 16—36. A *sútra* containing various instructions, given on the request of BRAHMA'DATTA.

3. Sans. *Brahmá-vishesha-chinti pariprichch'ha*. Tibetan, <sup>(11)</sup> *Ts'hangs-pa-k'hyad-par-zéms-kyis-zhus-pa*. From leaf 35—162. All sorts of religious

<sup>5</sup> ལྷ་ཐོས་ཐི་མཚན་ ལུས་པ    <sup>6</sup> ལྷ་འི་ ཐུག་པོ་ ཐི་མཚན་ ལུས་པ    <sup>7</sup> ལྷ་འི་ ཐུག་པོ་ མ་རྩེས་  
པས་ ལུས་པ    <sup>8</sup> མིའུ་ མིའི་ ཐུག་པོ་ ལྷ་པས་ ལུས་པ    <sup>9</sup> རྩོད་པས་ ལུས་པ    <sup>10</sup> རྩོད་པས་  
ཐི་མ་ཐི་ ལུས་པ    <sup>11</sup> རྩོད་པ་ རྩོད་པར་ ལེན་པ་ཐི་ ལུས་པ

instructions given by *BCHOM-LDAN-HDAS* (SHA'KYA) in a discursive manner,  
on the request of *BRAHMA VISHES'HA-CHINTI*.

4. Sans. *Suvikrānta Dēvaputra pariprichch'ha*. Tibetan, <sup>(12)</sup> *Lhaki-bu-rab-rtsal-stem-kyis-ukus-pa*. From leaf 162—225. A *sūtra* on several subjects; how to acquire such and such good qualities; and how to be delivered from such and such defects: told by MANJU SRI, (Tibetan *Hjam-dpal*) at the request of *SUVIKRĀNTA DĒVAPUTRA*.

5. Sams. *Shri-vasu pariprichch'ha*. Tibetan, <sup>(13)</sup> *Dpal-dzoyig-gis-uhu-pa*. From leaf 225—232. A *sūtra* containing religious instruction: given by SHĀ KYA, at the request of SHRI-VASU, a merchant.

6. Sans. *Ratna-jāla-pariprichch'ha*. Tibetan, <sup>(14)</sup> *Rin-ch'hen-dra-va-chang-yis-xhus-pa*. From leaf 232—258. Instruction on several *Buddhas*, their doctrine, and on the manifold blessings arising from a firm belief in their doctrine: given by SHA'KYA, on the request of RATNA-JA'LI', a young man of the *Lichabi* race in the city of *Yangs-pa-chan*, (Sansk. *Vaishali* hod, *Allahabad*) who had invited and entertained SHA'KYA with his disciples.

7. Sans. *Ratna-chandra pariprichch'ha*. Tibetan, <sup>(15)</sup> *Rin-ch'hen-zla-vas-zhus-pa*. From leaf 258—270. Instruction on several *Buddha* provinces—the perfections of *Buddhas*—the six transcendental virtues : given at the request of RATNA-CHANDRA, the son of the king of *Mugadha* (Sanskrit, *Vimbandra*, or Tibetan, *Gzugs chan-snying-po*).

8. Sans. *Kṣhēmaṅkara paripriçch'ha*. Tibetan, <sup>(16)</sup> *Bdē-byéd-kyis-zhus-pa*. From leaf 270—277. Instruction on the several duties of a *Bodhisatwa*—on patience—on subduing the passions; given by SHĀ'KYA, at the request of KṢHĒMAṆKARA, a man of the *Shākya* race at *Capila*, (Tib. *Ser-skye*).

9. Sans. *Rāshtra pāla pariprichch'ha*. Tibetan, <sup>(17)</sup> *Yul-kh'hor-kyong-gis-zhus-pa*. From leaf 277—283. On the means by which the religion of

12 ལྷེ་བྱ་པ་རྒྱལ་པ་ 13 དཔལ་དཔེ་ལྷེ་ལྷེ་ལྷེ་ 14 རྒྱལ་པ་  
 རྒྱལ་པ་ 15 རྒྱལ་པ་ 16 རྒྱལ་པ་ 17 རྒྱལ་པ་



1. Sans. *Mañju-Sri pariprichch'ha*. Tib. <sup>(23)</sup> *Hjam-Dpal-gyis-drish-pa*. From leaf 1—8. A *sūtra* on the excellency of *Tathāgata*: told by SHĀ'KYA, at the request of MAÑJU-SRI.

2. Sans. *Nairātma pariprichch'ha*. Tib. <sup>(24)</sup> *Bdag-méd-pas-drish-pa*. From leaf 8—11. Discussion on the soul or "Ego," at the request of NAIRA'TMA, (one that denies the existence of the soul, or "Ego," in man).

3. No Sanscrit title. Tibetan, <sup>(25)</sup> *Hjig-rten-hdān-gyis-drish-pa*. From leaf 11—124. On the person of *Tathāgata*—the existence of things in general—and on various other subjects: given at the request of a *Bodhisatwa* of the name of HJIG-RTEN-HDSIN, (the holder of the world).

4. Sans. *Akshaya-mati nirdēsha*. Tibetan, <sup>(26)</sup> *Blo-gros-mi-zad-pas-bstan-pa*. From leaf 124—274. The explication of several metaphysical terms, as, "to come forth" and "to go away," by AKSHAYA-MATI, a *Bodhisatwa*; and other discussions between SHĀ'KYA, his principal disciple SHĀ'RADWATIHĪ-BU, and this *Bodhisatwa*.

5. Sans. *Vimala-kīrtti nirdēsha*, Tibetan, <sup>(27)</sup> *Dri-ma-méd-par-grags-pas-bstan-pa*. From leaf 274—382. Speculations on the principal topics of *Buddhism*, by VIMALA-KĪRTTI.

6. Sans. *Mañju-Sri nirdēsha*. Tibetan, <sup>(28)</sup> *Hjam-dpal-gyis-bstan-pa*. Leaves 382, 383. Expressions of MAÑJU SRI. on his being insatiable in shewing respect to SHĀ'KYA.

7. Sans. *Bodhivakā nirdēsha*. Tibetan, <sup>(29)</sup> *Byang-ch'hub-kyi-p'hyogs-bstan-pa*. From leaf 383—389. Instruction on several virtuous actions: given by SHĀ'KYA in a discursive manner with MAÑJU SRI.

8. Sans. *Samprati-paramārtha-satyēna nirdēsha*. Tibetan, <sup>(30)</sup> *Kun-rdsob-dang-don-dam-pahi-bdān-pa-bstan-pa*. From leaf 389—429. Instruction on the apparent and on the real truth.

<sup>23</sup> འཇམ་དཔག་ཤིས་རིམ་པ་    <sup>24</sup> བདག་མེད་པས་རིམ་པ་    <sup>25</sup> འཇམ་དཔག་ཤིས་རིམ་པ་  
<sup>26</sup> རྟོ་གྲོས་མི་ཟད་པས་ཟད་པ་    <sup>27</sup> འཇམ་དཔག་ཤིས་རིམ་པ་    <sup>28</sup> འཇམ་དཔག་ཤིས་རིམ་པ་  
<sup>29</sup> རྟུག་ཆུ་འཇམ་པ་    <sup>30</sup> རྟུག་ཆུ་འཇམ་པ་



9. Sans. *Sarva dharmā pravṛitti nirdēsha*. Tibetan, <sup>(31)</sup> *Ck'hos-l'ham-schad-hbyung-wa-med-par-bstan-pa*. From leaf 429—480. The shewing of the existence of all things without beginning.

(B<sub>1</sub>) OR THE FIFTEENTH VOLUME.

There are in this volume nineteen separate works. The titles of them in Sanscrit and Tibetan, together with some short accounts of their contents, are as follow :—

1. Sans. *Pancha pāramitā nirdēsha*. Tibetan, <sup>(32)</sup> *Pha-rol-tu-p'hyin-pa-lāa-bstan-pa*. From leaf 1—121. Instruction on the five transcendental or eminent virtues, as charity or alms-giving—morality or good morals—patience—diligent application—and meditation: given by SHĀRADVATIHI-BU in a discursive manner with GANG-PO, two principal disciples of SHĀ'KYA, being empowered and directed by him, when he was at *Mnyan-yod* (or *Shrāvasti*) in *Kosala*. Translated by JINA-MITRA and YE'-SHE'S-SDE'.

2. Sans. *Dāna-pāramitā*. Tib. <sup>(33)</sup> *Sbyin-pahi-p'ha-rol-tu-p'hyin-pa*. From leaf 121—151. A *sūtra* containing instruction on the ten moral virtues, and particularly on charity; delivered by SHĀ'KYA, when he was at *Ser-skya* (Sans. *Capila*), on the request of a *Bodhisatwa*. Translated by PRAJNA'-VARMA and YE'-SHE'S-SDE'.

3. Sans. *Dānānu-s'haṅga nirdēsha*. Tib. <sup>(34)</sup> *Sbyin-pahi-p'han-yon-bstan-pa*. From leaf 151—153. On the good consequences or effects of charity or alms-giving. Translated by SURE'NDRA-BODHI and YE'-SHE'S-SDE'.

4. Sans. *Bodhisatwācharya nirdēsha*. Tib. <sup>(35)</sup> *Byang-ch'hub-sēms-dpahi-spyod-pa-bstan-pa*. From leaf 153—167. On the moral conduct of a *Bodhisatwa* (or of a virtuous man). Translated by JINA-MITRA, PRAJNA'-VARMA, and YE'-SHE'S-SDE'.

---

31 ཆམ་མཁས་ཅན་ འབྱུང་བ་མེད་པར་ བཞག་པ་ 32 ས་འོག་མ་ རྩིན་པ་ལྟ་ བཞག་པ་ 33 རྩིན་  
པའི་ ས་འོག་མ་ རྩིན་པ་ 34 རྩིན་ པའི་ མཁ་ལོན་ བཞག་པ་ 35 ཐུང་ ཆམ་ མཁས་ དཔའི་ རྩོད་པ་ བཞག་པ་

5. Sans. *Tathāgata guṇa jñāna achintya viś'haya-avatāra nirdēsha*. Tib. <sup>(36)</sup> *Dé-buñ-gshegs-pahi-yon-tan-dang-yé-sheś-bsam-gyis-mi-k'hyab-pahi-yul-la-hjug-pa-bstan-pa*. From leaf 167—228. On the several perfections of *Tathāgata*. On the first seven leaves, there is a long enumeration of all sorts of hearers; as, of priests, *Bodhisattvas*, gods, and demons, with their great qualifications. Afterwards SHA'KYA addressing MANJU SRI, tells him how infinite are the wisdom and other perfections of *Tathāgata*. Translated by JNA'NA-GARBHA and YE'SHE'S-SDE'.

6. Sans. *Buddha-bala dhana pratihārya vikrāvāna nirdēsha*. Tib. <sup>(37)</sup> *Sangs-rgyas-kyi-stobs-bakyèd-pahi-ch'ho-hp'hrul-rnam-par-hp'hrul-va-bstan-pa*. From leaf 228—251. The shewing of the miraculous manner by which the powers of *Buddha* are produced or generated, and the several ways which he employs in bringing the animal beings to maturity or perfection. Told by SHA'KYA to SPYAN-BAS-GZIGS and LAG-NA-RDO-RJE (Sans. *Avalokīteśhwara* and *Vajra Pāñi*.)

7. Sans. *Buddha dharma achintya nirdēsha*. Tib. <sup>(38)</sup> *Sangs-rgyas-kyi-ch'hos-bsam-gyis-mi-k'hyab-pa-bstan-pa*. From leaf 257—307. The shewing of the inconceivable actions of *Buddha*.

8. Sans. *Dīpaṅkara byākaraṇa*. Tib. <sup>(39)</sup> *Mar-mé-indsad-kyis-lung-bstan-pa*. From leaf 307—321. SHA'KYA tells to KUN-DGAR-VO how DĪPAṅKARA was born; how he became a *Buddha*; and how he had foretold of a *Brāhman*, that in future time he should be born under the name of SHA KYA THUB-PA. Translated by VIŠHUUDDHA SIDDHA and DGE'VA-DPAL.

9. Sans. *Brahmā Shri byākaraṇa*. Tib. <sup>(40)</sup> *Ts'hangs-pahi-dpal-lung-bstan-pa*. From leaf 321—324. SHA'KYA foretells of BRAHMA' SRI, a young *Brāhman*, that he shall become a perfect *Buddha*.

36 དེ་བཞིན་ གཞེད་པ་པའི་ ཡོན་ཏན་ དང་ཡེ་ཤེས་ བསམ་ རྒྱུ་མི་ རྩལ་ པའི་ རྩལ་ལ་ འཇག་  
པ་ བཞུན་པ་ 37 ལངས་ རྩལ་ རྩལ་ རྩལ་ བཞུད་པའི་ རྩལ་ འཇག་ རྩལ་པར་ འཇག་པ་ བཞུན་པ་  
38 ལངས་ རྩལ་ རྩལ་ རྩལ་ བསམ་ རྩལ་མི་ རྩལ་པ་ བཞུན་པ་ 39 མར་ མེ་ མཛེད་ རྩལ་ རྩལ་ བཞུན་པ་  
40 རྩལ་ པའི་ དཔལ་ རྩལ་ བཞུན་པ་

10. Sans. *Strī-vivartā byākaraṇa*. Tib. <sup>(41)</sup> *Bud-med-hgyur-va-lung-bstan-pa*. From leaf 324—363. Discourse upon several topics of the *Buddhistic* doctrine, between RAB-HBYOR (Sans. *Subhūti*) and a *Bodhisatva*, in the shape of a woman. SHĀKYA's prediction respecting that woman.

11. Sans. *Chandrottará dārikā byākaraṇa*. Tib. <sup>(42)</sup> *Bu-mo-xla-mch'hog-lung-bstan-pa*. From leaf 363—393. The prediction of SHĀKYA with respect to CHANDROTTARA', a girl, that she shall become a *Buddha*.

12. Sans. *Kshēmavati byākaraṇa*. Tib. <sup>(43)</sup> *Bdē-ldan-ma-lung-bstan-pa*. From leaf 393—397. A prediction with respect to KSHE'MĀVATĪ, the wife of VIMBASA'RA, the king of *Magadha*. SHĀKYA's religious instruction to her.

13. Sans. *Shrī-mahā-dēvī byākaraṇa*. Tib. <sup>(44)</sup> *Lha-mo-ek'hen-mo-dpal-lung-bstan-pa*. From leaf 397—403. At the request of SPYAN-RAS-GZIGS, SHĀKYA tells SRĪ-MAHA-DE'VĪ's former moral merits, and that she shall become a *Tathāgata*, in future time.

14. Sans. *Jaya-mati (pariprich'chha)*. Tib. <sup>(45)</sup> *Rgyal-vahi-blo-gros-kyis-zhus-pa*. Leaves 403, 404. At the request of JAYAMATI, SHĀKYA instructs him, what is to be done that one may arrive at such and such a perfection or happiness, according to his own wishes.

15. Sans. *Avalokanam*. Tib. <sup>(46)</sup> *Spyan-ras-gzigs*. From leaf 404—427. The shewing of the several benefits arising from the exercise of some specified religious and moral merits.

16. Sans. *Manju Shrī vihāra*. Tib. <sup>(47)</sup> *Hjam-dpal-gnas-pa*. MANJU SRĪ's conversation with SHĀ'RĪHIBU, on worldly existence.

<sup>41</sup> ཐུང་མེད་ འཇུའ་པ་ ཟུང་ བཏུན་པ་    <sup>42</sup> ཐུ་མོ་ཁྱ་ མཆོག་ ཟུང་ བཏུན་པ་    <sup>43</sup> བདེ་ ལྷན་མ་  
ཟུང་ བཏུན་པ་    <sup>44</sup> ལྷ་མོ་ ཆེན་ མོ་ དཔལ་ ཟུང་ བཏུན་པ་    <sup>45</sup> ཐུལ་པའི་ ལྷ་ རྩམ་ ཐུལ་ ཐུལ་པ་  
<sup>46</sup> ཐུན་ འཕ་ གཞིགས་པ་    <sup>47</sup> འཇམ་དཔལ་གྱི་མཁས་པ་

17. Sans. *Amrita dána*. Tib. <sup>(48)</sup> *Bdud-rtsi-brjod-pa*. From leaf 436—440. On a request from MAITREYA, SHA'KYA instructs him how to prevent his doctrine from being discontinued in future time.

18. Sans. *Maitreya-prasthānam*. Tib. <sup>(49)</sup> *Byams-pa-hjug-pa*. From leaf 440—475. On the proceedings or conduct of MAITREYA, with respect to his former moral merits: told by SHA'KYA at the request of a *Bodhisatwa*.

19. Sans. *Lokānu-samān-āvatāra*. Tib. <sup>(50)</sup> *Hjig-rten-gyi-rjes-su-mthun-par-hjug-pa*. From leaf 475—483. The walking (or doing) after the manner of the world. SHA'KYA, at the request of MANJU SRÍ, his spiritual son, tells (in verse) the reasons why the *Tathāgatas*, or *Buddhas*, accommodate themselves, in their proceedings, to men's ideas (or to human conceptions). Translated by JINA-MITRA, DA'NASHILA, and YE'SHE'S-SDE'.

(M<sub>1</sub>) OR THE SIXTEENTH VOLUME.

There are in this volume nineteen separate works. The titles of them in Sanscrit and Tibetan, with some short remarks on their contents, are as follow:—

1. Sans. *Shraddhā-balā dhānāvātāra mudra*. Tib. <sup>(51)</sup> *Dad-pahi-stobs-bsked-pa-la-hjug-pahi-p'hyag-rgya*. From leaf 1—103. Many explanations regarding the terms—relief from toil, and increase in faith: by SHA'KYA to MANJU SRÍ. On the six transcendental virtues. The several *Bhumis* (or degrees of *Bodhisatwas*. Several *Buddhas* or *Tathāgatas* in the ten corners of the world—their perfections, and their endeavours in bringing to perfection all sorts of animal beings. Translated by SURENDRA-BODHI and YE'SHE'S-SDE'.

2. Sans. *Niyata aniyata gati mudra avatāra*. Tib. <sup>(52)</sup> *Nes-pa-dang-ma-nes-par-hgro-vahi-p'hyag-rgya-la-hjug-pa*. From leaf 103—127. On the

---

48 བཟུང་ཆོ་བ་རྒྱུད་པ་ 49 ཐུས་སུ་པ་ འཇམ་པ་ 50 འཇམ་པ་ རྒྱ་ཆེན་ཆེན་གྱི་མཛུགས་པ་ 2.  
 འཇམ་པ་ 51 རྒྱ་པ་འོ་ཤྲོ་བ་པ་ བཟུང་པ་ བ་ འཇམ་པ་འོ་ ཐུས་ཆེ 52 རོ་པ་པ་དང་ མ་རོ་པ་ པ་ 2.  
 འཇམ་པ་འོ་ ཐུས་ཆེ་པ་ འཇམ་པ་

certain and uncertain manner of advancing to perfection and final beatitude : taught by SHĀKYA, on the request of MANJU SRI. Translated by PRAJNA-VARMA, SURENDRA-BODHI, and YE'-SHE'S-SDE'.

3. Sans. *Dharma-mudra*. Tib. <sup>(53)</sup> *Ch'ho-k'yi-p'hyag-rgya*. From leaf 127—132. Moral or religious laws to be observed by those who take the religious character : discussed between SHĀRIHI-BU, and RAB-HBYOR (Sans. *Subhūti*.)

4. Sans. *Pradīpālāniyā*. Tib. <sup>(54)</sup> *Mar-mé-hbu-lva*. From leaf 132—150. The offering of lamps or lights in honour of the *Buddhas* and *Bodhisattvas*. SHĀKYA addressing SHĀRIHI-BU, tells him the several benefits or blessings arising from such a religious merit.

5. Sans. *Nagara avalambikā*. Tib. <sup>(55)</sup> *Grong-k'hyer-gyis-hts'ho-va*. From leaf 150—152. A lamp is offered to SHĀKYA by NAGARA-AVALAMBIKĀ' (a woman) with such a religious zeal, that she is foretold by SHĀKYA to become a *Buddha*, after a long period of time, in consequence of this religious merit.

6. No Sanscrit title. Tib. <sup>(56)</sup> *Zas-kyi-hts'ho-va-rnam-par-dag-pa*. From leaf 153—155. On temperance in eating and drinking.

7. Sans. *Hastikakṣhyā*. Tib. <sup>(57)</sup> *Glang-pohi-rtsal*. From leaf 155—179. Skill or expertness in managing an elephant. Instruction by SHĀKYA on managing one's self, and subduing his passions. Delivered at the request of MANJU SRI' and KUN-DGAH-VO.

8. Sans. *Mahā raṇa*. Tib. <sup>(58)</sup> *Sgra-ch'hen-po*. From leaf 179—183. A great sound or voice. SHĀKYA, upon the request of KUN-DGAH-VO, tells the good effects of paying respect to the shrine and holy relics of a *Buddha*.

9. Sans. *Siṃha nāḍika*. Tib. <sup>(59)</sup> *Seṅgéhi-agra-begrag-pa*. From leaf 183—190. A voice uttered like that of a lion ; or SHĀKYA's instruction on several things.

---

<sup>53</sup> ཆོས་ རྒྱལ་ཆེན་ <sup>54</sup> མར་མེ་ལྷན་པ་ <sup>55</sup> རྒྱང་ཀློང་ཀློང་ལྷན་པ་ <sup>56</sup> ཇམ་གྱི་  
<sup>57</sup> རྒྱང་པོའི་རྩལ་ <sup>58</sup> སྒྲ་ཆེན་པོ་ <sup>59</sup> སྒྲ་ཆེན་པོའི་སྒྲ་ལྟར་གསུངས་པ་

10. Sans. *Shāli sambhava*. Tib. <sup>(80)</sup> *Sāluhi-lyang-pa*. From leaf 190—203. The green rice field, or the dependent or causal concatenation of things in their coming forth and existing; illustrated in a green rice field; shewing how every article is dependent on other things, commencing with the seed.

11. Sans. *Patitya* (or *pratitya*) *samutpāda dāina cha vibhāga nirdēsha*. Tib. <sup>(81)</sup> *Rten-ching-hbrel-car-hbyung-ca-dang-pu-dang-rnam-par-doyé-va-bstan-pa*. From leaf 203—206. On the first (ignorance) of the twelve categories of dependent or causal concatenation, and its division.

12. Ditto. Another small treatise on the same subject. *Leaves* 306, 307.

13. Sans. *Angulimāliya* (he that wears a chaplet of men's fingers.) Tib. <sup>(82)</sup> *Sor-mohi-p'hreng-va-la-p'han-pa*. From leaf 307—332. Useful instruction to ANGULIMĀLIYA. SHĀKYA lectures him on the immorality of his several actions—on the theory and practice of a *Bodhisatwa*, or of a truly good and wise man—and on the wrong principles of the *Brāhmins*, with respect to the means of final emancipation.

14. Sans. *Rāja-dēsha*. Tib. <sup>(83)</sup> *Rgyal-po-la-gdams-pa*. From leaf 332—337. Advice or counsel to a prince. SHĀKYA speaks to GZUGS-CHAN-SNYING-PO, (Sans. *Vimbasāra*) the king of *Magadha*, on instability—the miseries of life in the worldly existence—and on the happy state, after final emancipation.

15. Sans. *Rāja-dēsha*. Tib. *Rgyal-po-la-gdams-pa*. From leaf 337—339. SHĀKYA's instruction to (Tib. <sup>(84)</sup>) HCH'HAR-BYED, the king of *Badsala* (Tib. <sup>(85)</sup>).

16. Sans. *Ajāta-shatrukōkrittya vinodana*. Tib. <sup>(86)</sup> *Ma-skyéts-dgrahi-hgyod-pa-bsal-va*. From leaf 339—427. On the dispelling of the sorrows of AJĀTA-SHATRU (king of *Magadha*) who had caused the death of his father

<sup>80</sup> ལུ་ལྷནི་རྒྱུ་ཡ  
<sup>81</sup> རྩ་ལྷནི་འབྲེལ་པ་འབྲེལ་བ་དང་པོ་དང་རྩ་ཡུལ་དེའི་མཉམ་པ་  
<sup>82</sup> སེམ་མོའི་ཐོང་མ་ལ་མཉམ་པ་  
<sup>83</sup> ཐོང་པོའི་མཉམ་པ་  
<sup>84</sup> འཇམ་ཐེང  
<sup>85</sup> མཉམ་པ་མེད་པ་  
<sup>86</sup> མ་ཐུག་པའི་འཇོལ་པ་མཉམ་པ་

VIMBAŚA'RA. Instruction by SHA'KYA upon several subjects, in a discursive manner, with his principal disciples, tending to the comfortation of that king.

17. Sans. *Śrī-guṇa*. Tib. <sup>(67)</sup> *Dpal-sbas*. From leaf 427—451. The story of ŚRĪ-GUṬA, a householder, at *Mnyan-yod* (Sans. *Śhrāvastī*). He, on the advice of his naked spiritual guide, endeavours to destroy the life of GAUTAMA (the deceiver of the world); but being afterwards convinced of his divine qualities, repents of his former actions, and takes refuge with *Buddha*.

18. Sans. *Karma āvaraṇa viśuddhi*. Tib. <sup>(68)</sup> *Las-kyi-agrib-pa-rnam-par-dag-pa*. From leaf 451—473. SHA'KYA'S instruction to GÉLONG DRI-MED-HOD, at *Yangs-pa-chaṇ*, how to become pure after his having committed adultery.

19. Sans. *Karma āvaraṇa pratisāraṇam* (or *pratich'hédanam*). Tib. <sup>(69)</sup> *Las-kyi-agrib-pa-rgyun-gchod-pa*. From leaf 473—490. Instruction by SHA'KYA, at the request of SHA'RIHI-BU, on putting off all imperfections, and becoming perfect.

(*Tsa*) OR THE SEVENTEENTH VOLUME.

There are eleven separate works in this volume. The titles of them, in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow :—

1. Sans. *Buddha-piṇḍa-du-shīla nigrāhi*. Tib. <sup>(70)</sup> *Sangs-rgyas-kyi-sdē-snod-ts'hul-k'hrim-s-hch'hal-pa-ts'har-gchod-pa*. From leaf 1—131. The punishment of those that have violated the moral laws or doctrine of *Buddha*. SHA'KYA at *Varānāsī*, in a grove <sup>(71)</sup>, instructs SHA'RIHI-BU in the true theory of *Buddha* doctrine with respect to the soul—on the character of a true religious guide, and on that of false teachers—he foretells the degenera-

<sup>67</sup> དཔལ་ཤུལ་ <sup>68</sup> ལམ་གྱི་སྒྲིབ་པ་རྒྱུ་ལྟར་དག་པའི་  
<sup>70</sup> ལམ་ལྟར་སྒྲིབ་པ་གྱི་སྒྲིབ་པ་རྒྱུ་ལྟར་དག་པའི་  
 གྱི་སྒྲིབ་པ་

<sup>69</sup> ལམ་གྱི་སྒྲིབ་པ་རྒྱུ་ལྟར་དག་པའི་  
<sup>71</sup> (འདྲ་སྒྲིབ་པ་གྱི་སྒྲིབ་པ་)

tion of the priests, in future times—the unhappy consequences of bad principles or theories—he speaks also of several transgressions against good morals. Translated by DHARMA-SRI PRABHA', and *Gélong DPAL-GYI-LHUN-PO*.

2. Sans. *Rāja avavāḍaka*. Tib. <sup>(72)</sup> *Rgyal-po-la-gdams-pa*. Advice to a king. From leaf 131—142. SHA'KYA, at the request of the king of *Kosala* (Tib. *Gsal-rgyal*), gives moral instruction, and advises him to govern religiously and lawfully.

3. Sans. *Mahā bhēri haraka parivarta*. Tib. <sup>(73)</sup> *Rṇa-vo-ch'hé-ch'hen-pahi-léhu*. From leaf 142—208. A chapter on the large drum; or SHA'KYA's instruction to his disciples, at a certain time when he was visited by the king of *Kosala*, who came with great noise of drums and other musical instruments. SHA'KYA tells his disciples that the greatest happiness of man is final emancipation.

4. Sans. *Traya triṃśat parivarta*. Tib. <sup>(74)</sup> *Sum-chu-rtsa gsum-pahi-léhu*. From leaf 208—263. A chapter on *Traya triṃśat* (thirty-three), or the residence of gods, where the principal is INDRA. Instruction by SHA'KYA, at the request of KAUSHIKA or INDRA, on the theory and practice of the *Bodhisattvas*.

5. Sans. *Sthira atya shaya parivarta*. Tib. <sup>(75)</sup> *Lhag-pahi-bsam-pa-brtan-pahi-léhu*. From leaf 263—277. A chapter on the story of a *Bodhisattwa* of that name. SHA'KYA's instruction to him, on being able to renounce cupidity or lust.

6. Sans. *Tri-sharaṇa gachch'hāmi*. Tib. <sup>(76)</sup> *Gsum-la-skyabs-su-hgro-va*. From leaf 277—279. The taking of refuge with the three holy ones (BUDDHA, DHARMA, and SANGHA). SHA'KYA, at the request of SHA'RIMI-BU, tells the merits of that action.

72 རྒྱལ་པོ་ལ་ བཏམ་པ་,

73 རྒྱལ་པོ་ལ་ བཏམ་པ་ ལཱུ

74 སུམ་ཅུ་རྩ་གསུམ་པའི་ ལཱུ

75 ལྷག་པའི་ བསམ་པ་ བརྟན་པའི་ ལཱུ

76 གསུམ་ལ་ སྐབས་ཀྱི་ འཇོག་པ་



7. Sans. *Bhava sakrámita*. Tib. <sup>(77)</sup> *Srid-pa-hp'ho-va*. On the change of worldly existence. From leaf 279—282. At the request of the king of *Magadha* <sup>(78)</sup>, SHA'KYA tells, what will become of men after death.

8. Sans. *Sarva vidalya samigrata* (or *saṅgraha*). Tib. <sup>(79)</sup> *Rnam-par-hi'hag-pa-l'hams-chad-bodus-pa*. From leaf 282—301. A collection of several instructions, on the request of BYAMS-PA (Sans. *Maitreya*), by SHA'KYA, for arriving at the supreme perfection.

9. Sans. *Buddha saṅgiti*. Tib. <sup>(80)</sup> *Sangs-rgyas-bgro-va*. From leaf 301—356. An argumentative lecture on *Buddha*.

10. Sans. *Tathágata saṅgiti*. Tib. <sup>(81)</sup> *Dé-buñin-gshegs-pa-bgro-va*. From leaf 356—416. Considerations on *Tathágata*, by SHA'KYA, at the request of MANJU SRI'.

11. Sans. *Tathágata-sri-samaya*. Tib. <sup>(82)</sup> *Dé-buñin-gshegs-pahi-dpal-gyi-dam-ts'hiq*. From leaf 416—468. The holy word or promise of *Tathágata*. Instruction on the means of arriving at supreme perfection; delivered by SHA'KYA at the request of DPAI-IHA-MO-CH'HEN-MO (*Umā*).

(T's'HA) OR THE EIGHTEENTH VOLUME.

There are in this volume six separate works. The titles of them, in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow :—

1. Sans. *Ratna-mégha*. Tib. <sup>(83)</sup> *Dkon-mch'hog-sprin*. The precious cloud. From leaf 1—175. SHA'KYA on the top of the mountain of *Gayá*, in the presence of all sorts of hearers, on the request of a *Bodhisatwa*, (*Sgrub-pa-l'hams-chad-rnam-par-stl-va*), gives instruction on all sorts of virtues, especially on the ten cardinal ones; as, charity, morality, patience, diligence, meditation,

77 བྱིད་པ་འཕེལ་བ་ 78 བརྩ་བྱུངས་ གཞུགས་ ཅན་ རྒྱུད་པོ་ 79 རྣམ་པར་ འགྲེལ་པ་ གསལ་  
 34 བརྩམས་པ་ 80 ལུངས་ རྩལ་བཞེས་ 81 རི་བཞིན་གཤེགས་པ་ བཞེས་ 82 རི་བཞིན་གཤེགས་  
 པའི་དཔལ་མེ་ དཔ་རྩེན་ 83 དཔལ་མེ་ རྩེན་

wit or ingenuity, mode, prayer, fortitude, and wisdom. The nature and extent of each of them, with four subdivisions, is explained, as well as how and when they are perfectly fulfilled or accomplished. At the end of this *sūtra* it is stated by SHA'KYA, that this *sūtra* may be called also, a mine of precious good qualities, or a light of wisdom. On account of the moral doctrine it contains, it is a favourite work among the Tibetans. Translated by BANDE'-RIN-CH'HEN-MTS'HO, and CH'HOS-NYID-TS'HUL-K'HRIMS, (no Pandit is mentioned here).

2. Sans. *Mahā Mēgha*. Tib. <sup>(84)</sup> *Sprin-ch'hen-po*. The great cloud. From leaf 175—331. SHA'KYA on the mountain called the "*Bya-rgod-p'hung-pohi-ri*," near *Rājagriha*. Among the several classes of hearers, there is an immense number of *Bodhisatwas*, with the epithet of "great cloud," (*Sprin-ch'hen*)—also many young men of the *Lichabi* race are enumerated. This *sūtra* was delivered by SHA'KYA, at the request of a *Bodhisatwa* (*Sprin-ch'hen-snying-po*) who makes a long encomium on SHA'KYA's person, and his several accomplishments. There are several subjects: the principal are the greatness of *Tathāgata's* or *Buddha's* qualities or perfections—the excellence of his doctrine—several *Buddhas*, their provinces, and their great exertions—*Bodhisatwas*—the different degrees of their perfections—the manner of their conduct. Instruction on several articles of the *Buddha* faith.

3. Sans. *Dasha-dig Bodhisatwa sāmudra sannipati mahodasa vikrīdita*. Tib. <sup>(85)</sup> *Phyogs-bchuhi-byang-ch'hub-sēms-dpah-rgya-mts'ho-hdus-pahi-dgah-ston-ch'hén-po-la-brtsé-va*. The sports or amusements, in a great festival, of an ocean of *Bodhisatwas* assembled from the ten corners of the world, (from leaf 331—378); or speculations on several topics of the *Buddhist* system, as *Sūnyatā*—causal concatenation—several regions or *Buddha* mansions of the world. Delivered by B'CHOM-LDAN-HDAS (SHA'KYA) at the request of KUN-TU-BZANG-PO (Sans. *Samanta-Bhadra*) a *Bodhisatwa*.

84 སྤྲིན་ཆེན་པོ་ 85 ཕྱགས་པ་ལྔ་པའི་ཐུང་ཆུ་ལ་ བཅས་པ་ དཔལ་ ཆེ་མཆོ་ འཇམ་པ་ ཡོད་ དཔལ་  
ཕྱག་ཆེན་པོ་ལ་བརྟེན་པ་

4. Sans. *Sarva nāga kridāya*. Tib. <sup>(86)</sup> *Klu-t'hams-chad-kyi-snying-po*. From leaf 378—385. Several magical sentences or *mantras* (in Sanscrit) addressed to the *Nāgas* and *Tathāgatas*, managers of the clouds; with some prayers and praises (in Tibetan) for obtaining rain.

5. Sans. *Mahā Mēgha*. Tib. <sup>(87)</sup> *Sprin-ch'hen-po*. From leaf 385—404. A *ru'tra* containing magical prayers and praises, to be read for obtaining rain.

6. Sans. *Bhagavān us'hnis'ha mahā*. Tib. <sup>(88)</sup> *Bchom-ldan-hdas-kyi-gtsu-gtor-ch'hen-po*. From leaf 404—438. The great ornament on the crown of the head of BHAGAVĀN; or SHA'KYA'S instruction to DGAH-VO and others in the mysteries of *Tathāgata*, to be delivered from the errors or delusion of the world, and to obtain final happiness or emancipation from bodily existence.

(Dsa) OR THE NINETEENTH VOLUME.

There are in this volume five separate works. The titles of them in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow:—

1. Sans. *Dharma Saṅgīti*. Tib. <sup>(89)</sup> *Ch'hos-yang-dag-par-sdud-pa*. Enumeration of several virtues. From leaf 1—154. Several particular virtues and perfections are enumerated; and after each, is stated, what one may obtain by the exercise of them. Discussions, by two *Bodhisattvas*, on the nature, the birth, abiding, and the death of the *Tathāgatas*—in what sense, or how, they should be taken or understood. Enumeration of several perfections of *Tathāgatas*. The ten cardinal virtues, beginning with charity, &c. &c. Theories respecting the soul. *Su'nyatā*, and other common topics. Translated by MANJU SRI-GARBHA, VIJAYA-SHĪLA, SHĪLENDRA-BODHI, and YE'-SHE S DDE'.

2. Sans. *Dasha cakṛa kṣhiti-garbha*. Tib. <sup>(90)</sup> *Sahi-snying-pohi-hk'hor-lo-bchu-pa*. From leaf 154—367. The several perfections of KSHITI-GARBHA,

<sup>86</sup> ལྷ་ཐམས་ཅད་ཀྱི་སྒྲིབ་པོ་      <sup>87</sup> སྤྲིན་ཆེན་པོ་      <sup>88</sup> བཅོམ་ལྷན་མཛུགས་ཀྱི་བཞུགས་སྐོར་ཆེན་པོ་  
<sup>89</sup> ཆོས་ལའདུག་པའི་རྒྱུ་པ་      <sup>90</sup> སའི་སྒྲིབ་པོའི་འཕྲོ་འཕྲོ་བཞུགས་པ་

a *Bodhisatwa*; or instruction on several things, according to the *Buddhistic* principles, especially on the ten transcendental or perfect virtues; as charity, morality, patience, &c.—the three degrees of perfection—the virtues required for arriving at each of them. Many moral instructions, both in prose and verse, teaching how to reach the degree of perfection of a *Bodhisatwa*.

3. Sans. *A'ryāvivarta chakra*. Tib. <sup>(91)</sup> *Hp'hags-pa-p'hyir-mi-ldog-pahi-hk'hor-lo*. From leaf 367—458. Instruction on walking in the path of virtue. SHA'KYA addressing KUN-DGAH-VO, tells him the duties of a *Bodhisatwa*. There are here many instructions in the doctrines of *Buddha*, according to the three different degrees of perfection in the principals of SHA'KYA's disciples. At the end it is stated by SHA'KYA, that this *su'tra* contains the essence of that which the other *Buddhas* have taught before him; as also the transcendental virtues.

4. Sans. *Samādhi chakra*. Tib. <sup>(92)</sup> *Ting-gé-hd'in-gyi-hk'hor-lo*. From leaf 458—460. SHA'KYA's ecstasies—his discourses with MANJU SRI on some metaphysical points.

5. Sans. *Parinata chakra*. Tib. <sup>(93)</sup> *Yongs-su-bsho-vahi-hk'hor-lo*. From leaf 460—465. On the bestowing of a *Buddha's* benediction on any one, that, in consequence of his religious and moral merits, he may at last find the supreme perfection. In general, all the five works in this volume contain speculation on the theory and practice of the *Bodhisatwas*, or imaginary saints.

(W<sub>1</sub>) OR THE TWENTIETH VOLUME.

There are nineteen separate works in this volume. The titles of them in Sanscrit and Tibetan, together with some short notices on their contents, are as follow:—

---

<sup>91</sup> འཕགས་པ་ རྒྱུ་རྒྱུ་མེད་པའི་ འཕྲོ་འཕྲོ་བའི་ བཞུགས་པའི་ འཕྲོ་འཕྲོ་བའི་  
<sup>92</sup> རྒྱུ་རྒྱུ་མེད་པའི་ འཕྲོ་འཕྲོ་བའི་ བཞུགས་པའི་ འཕྲོ་འཕྲོ་བའི་  
<sup>93</sup> རྒྱུ་རྒྱུ་མེད་པའི་ འཕྲོ་འཕྲོ་བའི་ བཞུགས་པའི་ འཕྲོ་འཕྲོ་བའི་

1. Sans. *Sad-dharma rāja*. Tib. <sup>(94)</sup> *Dam-pahi-ch'hos-kyi-rgyal-po*. From leaf 1—22. Instruction by SHĀKYA, when he was about to die, concerning the soul, at the request of a *Bodhisatwa* <sup>(95)</sup>. Here is stated, that all animal beings have in themselves the same spiritual essence as *Buddha* has.

2. Sans. *Dharma nīrā*. Tib. <sup>(96)</sup> *Ch'hos-kyi-ts'hul*. From leaf 22—39. On the duties and practices of the *Bodhisatwas*; or several rules to be observed by those who aspire at perfection.

3. Sans. *Dharma-skandha*. Tib. <sup>(97)</sup> *Ch'hos-kyi-p'hung-po*. From leaf 39—46. The aggregate of moral laws or precepts, of which there are counted 84,000 in the *Buddhistic* system. SHĀKYA, when he was at *Ser-skyā* (Sans. *Capila*) at the request of SHĀRIHI-BU, and others of his principal disciples, gives them an explanation of the *Dharma-skandha*.

4. Sans. *Paramārtha dharma vijaya*. Tib. <sup>(98)</sup> *Don-dam-pahi-ch'hos-kyi-rnam-par-rgyal-wa*. From leaf 46—60. The triumph or victory of the true religion. SHĀKYA on the mount *Gayā* converses or talks with several *Rishis* (who address him always, GAUTAMA) on several articles, especially on birth, and death.

5. Sans. *Dharmārtha vibhanga* (for *vibhāga*). Tib. <sup>(99)</sup> *Ch'hos-dang-don-rnam-par-hbyed-pa*. From leaf 60—65. Explanation of the meaning of some religious articles, given by SHĀKYA, at the request of a *Bodhisatwa* (Tib. <sup>(100)</sup> *RGYAL-VAS-DGA-VA*), who rejoices on being victorious.

6. Sans. *Bodhisatwa pratimokṣha chatushka nirahāra*. Tib. <sup>(1)</sup> *Byang-ch'hub-sems-dpahi-so-sor-thar-pa-ch'hos-bzhi-sgrub-pa*. From leaf 65—84. Instruction on four virtues, by the acquisition of which a *Bodhisatwa* may arrive at the supreme perfection, or may become a *Buddha*: given by SHĀKYA, at the request of SHĀRIHI-BU.

94 དམ་པའི་ཆོས་ཀྱི་རྒྱལ་པོ་ 95 རྣམ་མཁའི་མཛོད་ 96 ཆོས་ཀྱི་རྒྱུ 97 ཆོས་ཀྱི་  
 ཟུང་པོ་ 98 དེ་ནི་དམ་པའི་ཆོས་ཀྱི་རྣམ་པར་རྒྱལ་བ་ 99 ཆོས་དང་དེ་ནི་རྣམ་པར་འཕྲོད་པ་  
 100 རྒྱལ་བ་པ་དམའ་བ་ 1 ཐུང་རྒྱལ་ལེས་པ་དཔའོ་ལོ་མ་མེད་པ་ཆོས་པའི་རྒྱལ་བ་

7. Sans. *Chatur-dharma nirdeśa*. Tib. <sup>(2)</sup> *Ck'hos-bzhi-bstan-pa*. *Leaves* 84, 85. The enumeration of four things, by which all crimes committed are effaced or washed away.

8. Sans. *Chatur dharmaka sūtra*. Tib. <sup>(3)</sup> *Ck'hos-bzhi-pahi-mdo*. *Leaves* 85, 86. Four things to be avoided by every wise man.

9. Sans. Ditto. *Leaves* 86, 87. Four things to be kept or observed by every *Bodhisatwa*, or wise man.

10. Sans. *Chatus'hka nirahāra*. Tib. <sup>(4)</sup> *Ck'hos-bzhi-pa-agrub-pa*. From *leaf* 87—99. An explanation on the perfect exercise or accomplishment of four things, or on the way of a *Bodhisatwa*. Delivered by MANJU ŚRI.

11. Sans. *Tri dharmaka sūtra*. Tib. <sup>(5)</sup> *Ck'hos-gsum-pahi-mdo*. From *leaf* 99—101. Instruction by ŚHĀ'KYA on three things (lust, avarice, and unchastity) to be avoided for future happiness.

12. Sans. *Dharmakētu dhvaja pariprichck'ha*. Tib. <sup>(6)</sup> *Ck'hos-kyi-rgyal mts'han-gyis-zhus-pa*. *Leaf* 101. Instruction on the ten virtues required in a *Bodhisatwa*, that he may soon arrive at the supreme perfection: given by ŚHĀ'KYA, at the request of DHARMAKĒTU-DHWAJA, a *Bodhisatwa*.

13. Sans. *Dharma-samudra*. Tib. <sup>(7)</sup> *Ck'hos-kyi-rgya-mts'ho*. From *leaf* 101—106. An ocean of virtues. On the advantages of one's taking the religious character. ŚHĀ'KYA on the mount *Patalaka*, on the sea-shore, gives instruction on several virtues, at the request of a *Bodhisatwa*.

14. No Sanscrit title. Tib. <sup>(8)</sup> *Ck'hos-kyi-rgya-mo*. The seal or token of religion. From *leaf* 106—131. A *sūtra* on morality, and confession of sins.

15. Sans. *Sūrya garbha (vaipulya sūtra)*. Tib. <sup>(9)</sup> *Nyi-mahi-snying-po-shintu-rgyas-pahi-mdo*, (a very large treatise or *sūtra*). From *leaf* 131—350.

<sup>2</sup> ཆོས་ བཞི་ བཅུ་པ་ <sup>3</sup> ཆོས་ བཞི་པའི་ མདོ་ <sup>4</sup> (ཆོས་) བཞི་པ་རྒྱལ་པ་ <sup>5</sup> ཆོས་ གསུམ་པའི་ མདོ་  
<sup>6</sup> ཆོས་ཀྱི་ རྒྱལ་ མཆོག་ཆོས་རྒྱལ་པ་ <sup>7</sup> ཆོས་ཀྱི་རྒྱ་མཆོག་ <sup>8</sup> ཆོས་ཀྱི་ རྒྱ་མོ་ <sup>9</sup> བེ་མའི་ རྒྱུ་པོ་—  
 བློ་རྒྱ་ རྒྱལ་པའི་ མདོ་

A large treatise on several articles of the *Buddhistic* doctrine, especially on the duties of a *Bodhisatwa*—told by SHA'KYA, at the request of TS'HANGS-PA. (Sans. *Brahmá*.)

16. Sans. *Tathágata-garbha*. Tib. <sup>(10)</sup> *Dé-buñin-gshegs-pahi-snying-po*. From leaf 350—371. The essence of *Tathágata*. On the excellent qualities of *Tathágata*, and the several defects of men, and of other animal beings.

17. Sans. *Vairochana-garbha*. Tib. <sup>(11)</sup> *Rnam-par-smang-mdsad-kyi-snying-po*. From leaf 371—377. The essence of *Vairochana*. On the request of a *Bodhisatwa*, (Tib. <sup>(12)</sup>) SHA'KYA explains to him, which are the things to be avoided, and the virtues to be practised.

18. Sans. *A'kásha-garbha*. Tib. <sup>(13)</sup> *Nam-mk'ahi-snying-po*. From leaf 377—405. Enumeration of several virtues. Discussion of the true theory of a *Bodhisatwa*, as with respect to the existence of things in general. Exposition of some wrong principles.

19. Sans. *Upáya-kaushalya*. Tib. <sup>(14)</sup> *T'haba-la-mk'has-pa*. From leaf 405—447. He that is wise in the method of his pursuit; or the wise proceedings of *Bodhisatwa* for arriving at the supreme perfection—told by SHA'KYA at the request of *Ye-shes-bla-ma* (Tib. <sup>(15)</sup>) a *Bodhisatwa*.

#### (ZHA) OR THE TWENTY-FIRST VOLUME.

There are in this volume four separate works. The titles of them in Sanscrit and Tibetan, together with some short notices on their contents, are as follow:—

1. Sans. *Buddha-náma sahasra pañcha, shata chatur tri pañcha dasha*. Tib. <sup>(16)</sup> *Sangs-rgyas-kyi-mts'han-lñā-stong-bzhi-brgya-lñā-bchu-rtsa-gsum-pa*. From leaf 1—137. There are in these leaves an enumeration of five thousand four hundred and fifty-three names or epithets of *Buddha* or *Tathágata* (as is

<sup>10</sup> དེ་བཞིན་གཤམས་པའི་ལྷན་པོ་ <sup>11</sup> རྣམ་པར་སྐྱོད་མཛད་ཀྱི་ལྷན་པོ་ <sup>12</sup> རྟེན་པར་ལེགས་  
<sup>13</sup> རྣམ་མཁའ་ལྷན་པོ་ <sup>14</sup> གཤམས་ལ་མཁམས་པ་ <sup>15</sup> རྟེན་གསུངས་ <sup>16</sup> ལྷན་གྱི་མཛོད་ལ་  
 ལྷན་བཞི་བཅུ་གསུམ་ རྩ་བཅུ་མ་པ་

specified in the title) and to each of them is added, "Reverence be to him," or "I adore him." In the text *Tathágata* always is used (Tib. *Dé-bzhin-gshegs-pa*.) The names or epithets are taken from all sorts of virtues, excellent qualities, great performances of *Buddha*, precious things, grand, magnificent, and pleasing objects of nature, &c. &c. All the names are introduced in this form—Tib. <sup>(17)</sup> *Dé-bzhin-gshegs-pa*, (such and such a one) *la-p'hyag-hts'hal-lo*. Reverence to *Tathágata* (such and such a one), or I adore *Tathágata* under this name.

Three names, as specimens, taken from the third *leaf*.

(i.) Tib. <sup>(18)</sup> *Dé-bzhin-gshegs-pa-kun-tu-snang-vahi-nyi-mahi-rgyal-po-la-p'hyag-hts'hal-lo*. I adore *Tathágata*, the every where shining chief sun.

(ii.) Tib. <sup>(19)</sup> *Dé-bzhin-gshegs-pa-ch'hos-kyi-yé-she-la-p'hyag-hts'hal-lo*. I adore *Tathágata*, the moral wisdom.

(iii.) Tib. <sup>(20)</sup> *Dé-bzhin-gshegs-pa p'hyogs thams-chad-kyi mar-méhi rgyal-po-la p'hyag-hts'hal-lo*. I adore *Tathágata*, who is the principal lamp (or light) of all the corners (of the world). All the rest run in this manner. In some names, many epithets are heaped together.

2. The second work in this volume is entitled in Sanscrit, *Samyag ácharya*, &c. Tib. <sup>(21)</sup> *Yang-dag-par-spyod-pahi-ts'hul*. From *leaf* 137—328. On the best conduct, or purity of life of the *Bodhisatwas* (or of the truly wise and pious men) by SHÁKYA, to be followed by his disciples.

3. The third work in this volume (from *leaf* 328—451) has no Sanscrit title. The Tibetan is <sup>(22)</sup> *Hgyod-ts'hangs-kyis-sdig-sbyangs*. The putting away of sins by a sincere repentance, and by the invocation and adoration of the

17 དེ་བཞིན་གཤེགས་པ་——ལ་ལྷན་འཛིན་ལོ། 18 དེ་བཞིན་གཤེགས་པ་ལྷན་ཅ་པུང་བའི་ཁེ་མའི་  
ཆིལ་པོ་ལ་ལྷན་འཛིན་ལོ། 19 དེ་བཞིན་གཤེགས་པ་ཆོས་ཀྱི་ཡེ་ཤེས་ལ་ལྷན་འཛིན་ལོ། 20 དེ་བཞིན་གཤེགས་པ་ཕྱོགས་བསྐྱེད་པའི་ཆིལ་པོ་ལ་ལྷན་འཛིན་ལོ། 21 ཡང་དག་པར་སྦྱོང་པའི་རྒྱུ་  
22 འཇོག་ཆོངས་ཀྱིས་སྦྱང་བྱེད་པ་



*Buddhas* (*Bhagaváns*) and the *Bodhisatvas*. There are enumerated here also (from leaf 339—358) many names or epithets of *Buddhas*, *Bhagaváns*, and *Bodhisatvas*, with the addition of this conclusion, "I adore him."

4. The fourth work in this volume (from leaf 431—499) is entitled in Sans. *Kusuma sunchayá*. Tib. <sup>(23)</sup> *Mé-tog-gi-ts'hogs*. A collection of flowers, or many flowers. On the request of SHÁRIHI-BU, SHA'KYA enumerates several *Buddhas* in the ten corners of the world, who at the same time with him were teaching the same doctrine as he. Benefits arising from hearing the names of *Buddhas*, and from the invocation and adoration of them.

(Z<sub>1</sub>) OF THE TWENTY-SECOND VOLUME.

There are in this volume twenty separate works. The titles of them in Sanscrit and Tibetan, together with some short notices of their contents, are as follow :—

1. The seven first leaves contain adoration, prayer, and benediction of several *Buddhas*.

2. Sans. *Achintya Rájá*. Tib. <sup>(24)</sup> *Beam-gys-mi-k'hyab-pahi-rgyal-po*. From leaf 7—9. Contents—ACHINTYA RA'JA, a *Bodhisatwa*, tells the comparative difference of the days and *calpas* in several *Buddha* provinces or mansions, commencing with the Tib. <sup>(25)</sup> *Mi-mjed-kyi-hjig-rten-gyi-k'hams*, Sans. *Sahalokadhátu*, the province or mansion of SHA'KYA THUB-PA.

Note.—BRAHMA' (in Tib. *Ts'hangs-pa*) is sometimes called, likewise, the lord of the *Sahalokadhátu*, or of the universe.

3. Sans. *Dasha dig andhakára vidhwansana*. Tib. <sup>(26)</sup> *Phyogs-bchuhi-mun-pa-rnam-par-sel-va*. From leaf 9—18. On the dispelling of the darkness of the ten corners of the world. SHA'KYA's instruction on the request of a young man, at *Ser-skyá* (Sans. *Capila*.)

23 མེ་ཏོག་གི་རྒྱུ་སྒྲུབ་ 24 བུས་མ་མི་མེ་མཁའ་པོ་ལྷན་པོ་ 25 མི་མཁའ་པོ་ལྷན་པོ་ལྷན་པོ་  
 26 རྩེ་མོ་ལྷན་པོ་ལྷན་པོ་ལྷན་པོ་ལྷན་པོ་ལྷན་པོ་

4. Sans. *Sapta Buddhaka*, (*sūtra*.) Tib. <sup>(27)</sup> *Sangs-rgyas-bdun-pa*. From leaf 18—24. The seven *Buddhas* (from VIPASHYI to SHA'KYA MUNI) on the request of a *Bodhisatwa* successively appear in the air, and utter some *mantras* as preservatives against all sorts of evil.

5. Sans. *Ashta buddhaka*. Tib. <sup>(28)</sup> *Sangs-rgyas-brgyad-pa*. From leaf 24—29. SHA'KYA, on the request of SHA'RIHI-BU, speaks of eight (imaginary) *Buddhas*, at an immense distance towards the east—the wonderful effects of hearing and repeating their names.

6. Sans. *Dasha buddhaka*. Tib. <sup>(29)</sup> *Sangs-rgyas-bchu-pa*. From leaf 29—36. Enumeration of ten (imaginary) *Buddhas*, residing in the ten corners of the world—their great perfections, and the wonderful effects of hearing, learning, and respectfully repeating their names.

7. Sans. *Dwadasha buddhaka*. Tib. <sup>(30)</sup> *Sangs-rgyas-bchu-gnyis-pa*. From leaf 36—41. The enumeration of twelve *Buddhas* in the several corners of the world—their perfections, and the advantages of repeating their names.

8. Sans. *Buddha makuta*. Tib. <sup>(31)</sup> *Sangs-rgyas-kyi-dou-rgyan*. From leaf 41—50. SHA'KYA addressing HOD-SRUNG-CH'HEN-PO, (Sanskrit *Mahā Kāshyapa*) tells him the names and perfections of several (imaginary) *Buddhas*, residing at an immense distance towards the east—the blessing arising from hearing and uttering their names.

9. Sans. *Buddha bhūmi*. Tib. <sup>(32)</sup> *Sangs-rgyas-kyi-sa*. From leaf 50—64. On the request of a *Bodhisatwa*, SHA'KYA explains to him what the *Buddha bhūmi* is—or tells him the great perfections of the *Buddhas* or *Tathāgatas*, especially their infinite wisdom.

10. Sans. *Buddhākshēpana*. Tib. <sup>(33)</sup> *Sangs-rgyas-mi-spang-va*. From leaf 64—71. Not to relinquish (or not to depart from) *Buddha*. SHA'KYA

---

27 ལངས་ རུད་ རྩ་ལྔ་པ་      28 ལངས་ རུད་ རྩ་དྲུག་པ་      29 ལངས་ རུད་ རྩ་བཅུ་པ་      30 ལངས་ རུད་ རྩ་བཅུ་གཉིས་པ་      31 ལངས་ རུད་ རྩ་ལྔ་པ་      32 ལངས་ རུད་ རྩ་ལྔ་པ་      33 ལངས་ རུད་ རྩ་ལྔ་པ་



18. No Sanscrit title. Tib. <sup>(41)</sup> *Bsam-pa-thams-chad-yongs-su-rdsogs-par-byed-pahi-yongs-su-bmo-wa*. From leaf 111—115. A benediction, that one's good intentions may be fulfilled.

19. Another benediction (from leaf 115—118), that all animal beings may be protected and defended against all sorts of evil.

20. Sans. *Sad-dharmasmrityupasthānam*. Tib. <sup>(42)</sup> *Dam-pahi-ck'hos-dran-pa-nyé-var-bzhag-pa*, (from leaf 118—455, or the end of this volume, as also the next following three volumes.) True moral, or the recollection of one's self (in all one's doings.) There are instructions on all sorts of moral duties, delivered by SHÁKYA at a place called *Naluti*, near *Rājagriha* (in *Magadha*). On the ten immoral actions, and the ten virtues the reverse of the former. The fruits or consequences of good and bad actions. Places of transmigrations. Rewards and punishments.

(H<sub>4</sub>) OR THE TWENTY-THIRD VOLUME.

Contents—Continuation of stories on the fruits or consequences of good and bad actions. Description of the places of good and bad transmigrations.

(Y<sub>4</sub>) OR THE TWENTY-FOURTH VOLUME.

Contents—Continuation of stories on similar subjects with those in the two former volumes. The gods of the *Hithab-bral* (Sans. *Yamá*) heaven—their actions, and the fruits of their works. Description of the pleasures enjoyed there by the gods. Through what virtuous works may one be born there, in his future transmigration. Exhortation to good works (in verse.) Praise of charity, morality, chastity, &c. Good and bad works. The ten immoral actions. Paradise and hell. Descriptions of them. The moral of several stories. Several stories or moral tales, told of good and bad actions. Lust,

---

<sup>41</sup> བསམ་པ་ ཐམས་ རྩེ་ཡོངས་ཏུ་ རྩོམས་པར་ རྩེད་པའི་ ཡོངས་ཏུ་ བསྐྱོད་ <sup>42</sup> དམ་པའི་ ཚོས་  
རྩོམ་པའི་བར་བཞག་པ་

passion, ignorance, the source of misery. verses hortative to virtue, description of vice.

(R1) OR THE TWENTY-FIFTH VOLUME.

Contents—Continuation of stories like those in the three former volumes, to the *leaf* 348. And here ends the work that had been commenced on the 118th *leaf* of the Z1 volume.

From *leaf* 348—474, or the end of the volume, there are yet the following works:—

1. Sans. *Máyá jálam*. Tib. <sup>(43)</sup> *Sgyu-mahi-ā:a-va*. From *leaf* 348—373. The illusory net, or ornamental covering. SHA'KYA at *Mnyan-yod*. (Sans. *Shrávasti*.) His instruction to the priests on the several deceptions of men in their judgments—of the reality of external objects—and of the soul.

2. Sans. *Vimbisara-pratyut-gamana*. Tib. <sup>(44)</sup> *Gzugs-chan-snying-pos-bsu-va*. From *leaf* 373—383. Description of a visit made to SHA'KYA, in a grove near *Rajagriha*, by the king of *Magada Shrénika* (or *Shrénya*) VIMBISA'RA (Tib. <sup>(45)</sup>) Invitation and solemn reception of SHA'KYA by that king. His instruction to him on forming right notions and judgments of the external objects, and of the soul. On careful (or dependent) concatenation of things. Offers made by the king of *Magadha* to SHA'KYA and to his disciples with respect to the means of their subsistence.

3. Sans. *Shunyatá*. Tib. <sup>(46)</sup> *Stong-pa-nyid*. Emptiness. From *leaf* 383—389. SHA'KYA speaks to KUN-DGAH-VO on that subject.

4. Sans. *Mahá shunyatá*. Tib. <sup>(47)</sup> *Stong-pa-nyid-ck'hen-po*. Ditto.

5. Sans. *Dhwaj-ágra*. Tib. <sup>(48)</sup> *Rgyal-mts'han-mch'hog*. The chief banner or sign. From *leaf* 402—411. SHA'KYA's instruction to some merchants

<sup>43</sup> ལྷ་མའི་ར་བ

<sup>44</sup> གཞུགས་ཅན་གྱི་པོས་བཟུ་བ

<sup>45</sup> བཞེ་ཐུངས་གཞུགས་ཅན་གྱི་པོ

<sup>46</sup> ཐོང་པ་ཉིད

<sup>47</sup> ཐོང་པ་ཉིད་ཆེན་པོ

<sup>48</sup> རྒྱལ་མཆོག་མཆོག

of *Yang-pa-chan* (Sans. *Vaishaki*) on the good effects of remembering *Buddha*, the law, and the priests. (Sans. *Buddha*, *Dharma*, and *Saṅgha*.)

6. Sans. *Pañcha-trayam* (for *Tri-panchāshaka*). Tib. <sup>(49)</sup> *Lāa-gsum-pa*. The tract consisting of fifty-three *slokas*. From leaf 411—425. SHĀKYA speaks to his disciples on some distinctions with respect to the soul, and emancipation.

7. Sans. *Shīla kshipata sūtra*. Tib. <sup>(50)</sup> *Rdo-hp'hangs-pahi-mdo*. A *sūtra* on a stone cast away. From leaf 425—458. There is a story told, how the inhabitants of the city of *Kusha* (in *Assam*) made arrangements for the reception of SHĀKYA, and endeavoured to put aside from the road a huge stone, without being able to move it. SHĀKYA arrives there, and on their request casts away the stone, or exhibits several miracles with it, and gives them lessons on the various kinds of the powers of the *Tathāgatas*—their omniscience—that they know the several divisions and mansions of the different kinds of beings; as also the conception, duration, and destruction of the world—further instruction on transmigration and final emancipation.

8. Sans. *Kumāra drishtānta sūtra*. Tib. <sup>(51)</sup> *Gzhon-nu-ap'ēhi-mdo*. A *sūtra* on the example of youth. From leaf 458—460. GAUTAMA (SHĀKYA) on the request of the king of *Kosala* (Sans. *Prasēna jita*, Tib. *Gsal-rgyal*) tells him that it is very true, according as people say of him, that he has arrived at the supreme perfection, although he is not yet old.

9. Sans. *Dhātu-behutaka sūtra*. Tib. <sup>(52)</sup> *K'hams-mang-pohi-mdo*. From leaf 460—468. A *sūtra* on the several regions or kingdoms (of the senses.) SHĀKYA tells to KUN-DGAH-VO, that the wise, who are acquainted with the nature of those several kingdoms, may be free from all fear.

10. Sans. *Gandī sūtra*. Tib. <sup>(53)</sup> *Gandīhi-mdo*. From leaf 468—471. A *sūtra* on the *Gandī* (a plate of mixed metal to be struck as a bell.) SHĀKYA,

<sup>49</sup> ལྷ་གཙུག་པ་    <sup>50</sup> རྩོམ་པ་ལྟེ་མཛོད་    <sup>51</sup> མཁོན་པ་ དཔེ་མཛོད་    <sup>52</sup> རྣམས་མང་པོའི་མཛོད་  
<sup>53</sup> མཁོན་པ་



4. Sans. *Shub-āshubha-p'hala-pariksha*. Tib. <sup>(59)</sup> *Dgt-va-dang-mi-dgt-vahi-hbras-bu-brtag-pa*. From leaf 193—197. Examination of the fruits of good and bad works.

5. Sans. *Vimukta mārga dhuta* (or *bhūta*), *guna nirdēsha*. Tib. (80)  
*Rnam-par-grol-vahi-lam-las-sbyang-pahi-yon-tan-bstan-pa*. From leaf 198—  
 217. Description of the good qualities acquired by an analytical judgment.

6. Sans. *Āyuspariyānta sūtra*. Tib. <sup>(61)</sup> *Ts'héhi-mt'hahi-mdo*. From leaf 217—228. The life's end. Enumeration of the duration of life of the six kinds of animal beings, according to the length of days and years of each of them.

7. Sans. *A'yupatti yathá káro pariprichch'ha*. Tib. <sup>(62)</sup> *Ts'hé-hp'ho-ra-jil-tar-gyur-pa-zhus-pahi-mdo*. From *leaf* 228—243. A *su'tra*, in which is asked (and answered) what will happen after death. Delivered by SHAKYA at the request of ZAS-CTSANG, the king of *Ser-skya* (Sans. *Capila*), on the occasion of a funeral celebrated with great solemnity.

8. Sans. *Anityatā sūtra*. Tib. <sup>(63)</sup> *Mi-rtag-pa-nyid-kyi-mdo*. A *sūtra* on instability. *Leaves 143, 144*. Several instances of instability—as health, youth, wealth, and life, &c.

9. Sans. On ditto. From *leaf* 144—146. Enumeration of several perishable things.

10. Sans. *Sanjñāna ēka dasha nirdēśha*. Tib. <sup>(64)</sup> *Hdu-she-s-bchu-gchig-bstan-pa*. *Leaves* 146, 147. Enumeration of eleven things to be had in remembrance—or consideration at one's death.

11. Sans. *Vaishali pravēsha sūtra*. Tib. <sup>(65)</sup> *Yangs-pahi-grong-k'hyer-du-hjug-pahi-mdo*. From leaf 247—253. Entrance into *Vaishali* (a city where now *Allahabad* is). *SHĀ'KYA* being in a grove near that city, at the time

[illegible]



of an epidemic malady, directs KUN-DGAH-VO (Sans. *A'nanda*) to go to the gate of the city, and to repeat there some *mantras* and benedictory verses.

NOTE.—This has been described at large above. See *Dulva khá*, from leaf 120—133.

12. Sans. *Bhadraká rátri*. Tib. <sup>(66)</sup> *Mts'han-mo-bzang-po*. Good night. From leaf 253—257. How to consider the past, present, and the future times; accompanied with some *mantras*. Another *su'tra*, leaf 265. Ditto, parents must be honoured, leaf 267.

13. Sans. *Chatus-satya su'tra*. Tib. <sup>(67)</sup> *Bden-pa-bzhihi-mdo*. Leaves 267, 268. On the four truths.

14. Sans. *Artha vinishchaya*. Tib. <sup>(68)</sup> *Don-rnam-par-nès-pa*. From leaf 268—295. On the true meaning of some articles; as of the five aggregates of bodily substances, the eighteen regions of the senses, and other common places in the *Buddhistic* system.

15. Sans. *Artha-vighus'h'á*. Tib. <sup>(69)</sup> *Don-rgyas-pa*. From leaf 295—303. Comprehensive expressions. SHA'RIHI-BU addressing the priests (*Gelongs*) enumerates several articles of the *Buddhistic* doctrine concerning the priests, to be either avoided or practised, or committed to memory.

16. *Adbhú'ta dharma-paryáya*. Tib. <sup>(70)</sup> *Rmad-du-byung-va-xhes-bya-va-ch'hos-kyi-rnam-grangs*. From leaf 303—308. The enumeration of several marvellous things, by SHA'KYA to KUN-DGAH-VO.

17. Sans. *Tathágata prativimba pratish'h'ha anushaṁsa*. Tib. <sup>(71)</sup> *Dé-bzhin-gshegs-pahi-gzugs-brnyan-gzhag-pahi-p'han-yon*. From leaf 308—311. The advantages arising from laying up (or keeping) the image of *Tathágata*: told by SHA'KYA.

18. Sans. *Chaitya pradakshīṇa gáthá*. Tib. <sup>(72)</sup> *Mch'hod-rten-bskor-vahi-*

66 མཚན་མོ་པལ་དེ་ 67 བཅེན་པ་བཞིའི་མདོ་ 68 དེ་ན་ནི་མ་པར་ངེས་པ་ 69 དེ་ན་ཞུས་པ་  
70 མདོ་རྩ་བུ་དང་བཅས་པ་ཞུས་པ་ཚུ་མཉམ་པའི་མཛུགས་ 71 དེ་བཞིན་གཞུགས་པའི་གཞུགས་པ་བཅུན་པའི་  
མཛུགས་ 72 མཚན་དེ་ན་བཞུགས་པའི་རྒྱུ་མཛུགས་པའི་

*ts'higs-su-bchad-pa*. From *leaf* 311—315. Verses on the advantages of circumambulating a *Chaitya*.

19. Sans. *Prasēna-jita gāthā*. Tib. <sup>(73)</sup> *Gsal-rgyal-gyi-ts'higs-su-bchad-pa*. From *leaf* 315—321. Verses of PRASE'NA-JITA (king of *Kosala*) containing SHA'KYA'S answer to his question, on the advantages of building *Chaityas* to, and images of, *Tathāgata*.

20. Sans. *Eka gāthā*. Tib. <sup>(74)</sup> *Ts'higs-su-bchad-pa-gchig-pa*. A single stanza, containing the praise of SHA'KYA, that nowhere is to be found any one like him.

21. Sans. *Chatur gāthā*. Tib. <sup>(75)</sup> *Ts'higs-su-bchad-pa-bzhi-pa*. Four stanzas on the adoration of *Tathāgatas*.

22. Sans. *Nāga-rāja bhēri-gāthā*. Tib. <sup>(76)</sup> *Kluhi-rgyal-po-rñā-sgrahi-ts'higs-su-bchad-pa*. Some verses or stanzas on the story of BHE'RI (a *Nāga rāja*). From *leaf* 321—329. By SHA'KYA, for instruction to the priests.

23. Sans. *Udāna-varaga*. Tib. <sup>(77)</sup> *Cl'hed-du-brjod-pahi-ts'homs*. From *leaf* 329—400. Reflections on various subjects, in verse, containing many moral and prudential maxims, in thirty-three chapters. The subjects or titles of the chapters are of the following species; as, instability, cupidity, affection, chastity, agreeable things, good morals, good actions, word or speech, belief or piety, priest, way, honour or respect, injury, recollection, anger, *Tathāgata*, experience, acquaintance, deliverance from pain, vice, happiness, the mind or the soul, &c. These reflections were collected by DGRA-BCHOM-PA-CH'HOS-SKYOB, (Sans. *Arhan dharma rakshita*.)

24. Sans. *Sad-jana-purusha*. Tib. <sup>(78)</sup> *Skyes-bu-dam-pa*. The holy or excellent man. The character of his charity told by SHA'KYA to the priests. *Leaf* 401.

---

<sup>73</sup> གསལ་ལྟར་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་  
<sup>74</sup> རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་  
<sup>75</sup> རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་  
<sup>76</sup> རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་  
<sup>77</sup> རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་  
<sup>78</sup> རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་ རྒྱལ་པོ་

25. Sans. *Nanda pravrajya-sūtra*. Tib. <sup>(79)</sup> *Dgah-vo-rab-tu-byung-vahi-mdo*. A *sūtra* on NANDA's entering into the religious order of SHĀ'KYA. He asks of SHĀ'KYA what one may obtain by taking the religious character, and he enumerates to him the several advantages thereof.

26. Sans. *Dēvatā-sūtra*. Tib. <sup>(80)</sup> *Lhahi-mdo*. Leaf 409. Moral maxims, in verse, in the form of a dialogue between SHĀ'KYA and a god, who visited him during the night.

27. Sans. *Alpa dēvatā sūtra*. Tib. <sup>(81)</sup> *Lhahi-mdo-nyung-gu*. A small *sūtra* of a god. A god visiting SHĀ'KYA, asks of him, in verse, by what works or merits one may obtain heaven; and he answers him, (again in verse) telling, that by not committing any of the ten immoral actions, one may gain heaven or paradise.

28. Sans. *Chandra sūtra*. Tib. <sup>(82)</sup> *Zla-vahi-mdo*. Leaf 409. SHĀ'KYA at *Champaka* (Sans. *Champavatī*). The moon being seized on by (Sans. RAHU), a god residing there resorts to SHĀ'KYA, and begs his protection. His instruction to him.

29. Sans. *Kut a gāra sūtra*. Tib. <sup>(83)</sup> *Khang-bu-brtsegs-pahi-mdo*. From leaf 410—415. SHĀ'KYA on the request of KUN-DGAH-VO, tells the merits of observing some religious ceremonies.

30. No Sanscrit title. Tib. <sup>(84)</sup> *Gnas-hjog-gi-mdo*. Leaf 421. A *sūtra* on a *Brāhman* of that name (or CAPILA the *Rishi*). His conversation with SHĀ'KYA at *Ser-skyā* (Sans. *Capila*). After some instruction by SHĀ'KYA, he takes refuge with *Buddha*.

31. Sans. *Nandika sūtra*. Tib. <sup>(85)</sup> *Dgah-va-chan-gyi-mdo*. Leaf 425. On the request of NANDIKA, a follower of BUDDHA, SHĀ'KYA enumerates the evil consequences of the ten immoral actions.

79 དམའ་བོ་རམ་ཅ་རྩུང་པའི་མདོ་      80 ལྷའི་མདོ་      81 ལྷའི་མདོ་ཉུང་ཆ་      82 ལྷ་པའི་མདོ་  
83 རང་ལྷ་པའི་མདོ་      84 གནམ་ལྷ་པའི་མདོ་      85 དམའ་བོ་པ་ཅན་གྱི་མདོ་

32. No Sanscrit title. Tib. <sup>(86)</sup> *Hk'hor-gsil-gyi-mdo*. On the use of a staff (with some tinkling ornaments on it) by the priests.

33. Sans. *Dharma-chakra-sūtra*. Tib. <sup>(87)</sup> *Ch'hos-kyi-hk'hor-lohi-mdo*. From leaf 425—431. SHĀ'KYA, at *Vārānasi*, tells to his first disciples, how his mind has been evolved to see the truth, and how he found the supreme wisdom.

34. Sans. *Karma-vibhāga*. Tib. <sup>(88)</sup> *Las-rnam-par-hbyed-pa*. Explanation on the consequences of moral actions, by SHĀ'KYA to SHUKA, a young *Brāhman*.

35. Sans. *Dherma vibhāga-nāma-dherma-grantha*. Tib. <sup>(89)</sup> *Las-kyi-rnam-par-hgyur-va-she-bya-va-ch'hos-kyi-gzhung*. From leaf 464—481. A religious tract, on the explanation of the causes and consequences of one's works or moral actions, by SHĀ'KYA, at *Mṛyan-yod* (Sans. *Shrāvastī*) on the request of SHUKOMANAVA (a *Brāhman*,) who had asked, Whence the evil and good among men? There is an enumeration of several religious and moral merits. Fruits to be obtained by such and such merits.

(SHA) OR THE TWENTY-SEVENTH VOLUME.

The title of this volume is, in Sanscrit, *Karma Shataka*; in Tibetan, <sup>(90)</sup> *Las-brgya-lham-pa*. A hundred works or actions. There are told, in this volume, many stories or moral tales, to shew the merits or demerits of several individuals in former transmigrations. In the beginning of each story the individual or the subject is specified, together with the place where the story is said to have happened. Among the places, is mentioned *Mithila* also; but most frequently *Mṛyan-yod* (Sans. *Shrāvastī*, in *Kosala*) *Rājagriha*, *Vaishali*, *Capila*, and *Vārānasi* (by their Tibetan names.)

---

86 འཇམ་མཁའ་གླིང་གི་མཛེས་པ་གྲུབ་པའི་མཛེས་པ་ 87 མཛེས་པ་གྲུབ་པའི་མཛེས་པ་ 88 ལས་ཀྱི་མཛེས་པ་ 89 ལས་ཀྱི་མཛེས་པ་ 90 ལས་ཀྱི་མཛེས་པ་

(S<sub>1</sub>) OR THE TWENTY-EIGHTH VOLUME.

In this volume also, to *leaf* 196, is the continuation of the *Karma Shataka*, or stories and moral tales. Afterwards come other works, under the following titles :—

1. Sans. *Damamuko*. Tib. <sup>(91)</sup> *Hdsangs-blun*. From *leaf* 196—464. The wise and the (dumb) fool. There is a collection of several stories on the wise and foolish actions of men. At the end it is stated, that this work, it seems, has been translated from Chinese.

2. Sans. *Dirgha-nak'ha-parivrajaka pariprichch'ha*. Tib. <sup>(92)</sup> *Kun-tu-rgyu-sen-rings-kyis-zhus-pa*. *Leaf* 466. A *su'tra* taught by GAUTAMA (SHÁKYA) on the request of DIRGHANA-NAK'HA (one with long nails), a wandering ascetic, who asks him on several points, and what have been his former moral merits that he enjoys now such fruits of his actions, and possesses such wonderful qualities.

3. Sans. *Maitri su'tram*. Tib. <sup>(93)</sup> *Byams-pahi-mdo*. A *su'tra* on MAITRI (or *Ajita*, Tib. *Ma-p'ham*, the invincible) the next *Buddha* to appear hereafter—his great perfections, and the time of his coming. Delivered by SHÁKYA when he was in the *Nyagrodha vihāra*, at *Capila*, on the bank of the *Rohini* river. At the request of SHA'RIBHI-BU, SHÁKYA here foretells the gradual decay of his doctrines.

4. Sans. *Maitriya vyākaraṇa*. Tib. <sup>(94)</sup> *Byams-pa-lung-bstan-pa*. From *leaf* 477—483. A narration (or prediction) of MAITRIYA by SHÁKYA, on the request of SHA'RIBHI-BU. The circumstances of his future descent, incarnation, birth, and the great happiness, at that time, of all animal beings, are here described in verse, in poetical language.

---

91 འཛངས་བླ་མ་    92 རྩ་ཆ་རྒྱ་མཁེ་འཛངས་བྱིས་ཏུས་པ་    93 རྩམས་པའི་མདོ་    94 རྩམས་པ་  
ལྷན་བཤམ་པ་

(H<sub>1</sub>) OR THE TWENTY-NINTH VOLUME.

There are in this volume the following works :—

1. Sans. *Pu'rṇa muk'ha-avadāta shataka*. Tib. <sup>(95)</sup> *Gang-po-la-sogs-pahi-rtogs-pa-byod-pa-brgya-pa*. A hundred legendary stories of GANG-PO (Sans. *Pu'rṇa*) &c. &c. and of others. GANG-PO, a rich and respectable *Brāhman*, invites and entertains SHA'KYA together with his disciples—hears his instruction, and being convinced of his supernatural powers, takes refuge with him. It is repeatedly stated in this volume that about that time, "all sorts of gods and demigods, kings and great officers, rich merchants, and many other respectable men, shewed particular respect to BUDDHA and to the *Buddha* priests, and supplied them liberally with all necessary things for their subsistence."

2. Sans. *Jnānaka su'tra Buddha avadāna*. Tib. <sup>(96)</sup> *Shes-ldan-gyi-mdo-sangs-rgyas-kyi-rtogs-pa-byod-pa*. The story of JNA'NAKA, formerly a god, afterwards a new incarnation among men—and the narration, how BUDDHA (*Shākya*) when he had gone to the heaven of the gods to instruct there his mother, had dispelled the fear of this god, with respect to his future birth in an impure animal.

3. Sans. *Sukārikā avadāna*. Tib. <sup>(97)</sup> *P'hag-mohi-rtogs-pa-byod-pa*. The story of SUKARIKĀ. A god perceiving that his next incarnation and birth will be in a hog, utters great lamentation that he shall be deprived of the pleasures of heaven, and shall be turned into an impure animal, a hog. But being advised by INDRA to take refuge with BUDDHA, he does so, and upon his death, he is born again amongst the gods of a higher heaven, in *Galdan*, (Sans. *Tus'hitā*).

<sup>95</sup> གང་པོ་ལ་སོགས་པའི་སྐད་ཀྱི་བཤེད་པ་ བརྒྱ་པ་  
སྐད་ཀྱི་བཤེད་པ་

<sup>96</sup> ཤེས་ལྡན་གྱི་མདོ་

<sup>97</sup> པུས་ཀྱི་

4. Sans. *Sumagadhā avadāna*. Tib. <sup>(98)</sup> *Magadha-bzang-mohi-rtogs-pa-brjod-pa*. The story of SUMAGADHA', the daughter of that rich and respectable householder at *Shrāvasti*, in *Kosala*, who had endowed SHA'KYA with a large religious establishment in a grove. She is married in a distant country from her home, where there are no *Buddhists*. Being much disgusted with the rude manners of the naked *Bráhma*n priests, and wishing to make her husband and his relations acquainted with the manners of the *Buddhists*, she solemnly, in a prayer, invites SHA'KYA and his disciples to a religious entertainment or feast. They appear next day, successively, in a preternatural manner. In the same order as the principal disciples of SHA'KYA arrive there, she tells to her husband the character of each of them. Her piety and sagacity. Her former moral merits, told by SHA'KYA. Ancient prediction respecting the degeneration of the priests, and the decline of the doctrine of SHA'KYA.

(A) OR THE THIRTIETH VOLUME.

There are in this volume twenty-five separate works. The titles of them in Sanscrit and Tibetan, together with some short notices on their contents, are as follow :—

1. Sans. *Puṇya-bala avadāna*. Tib. <sup>(99)</sup> *Bsod-nams-stobs-kyi-rtogs-pa-brjod-pa*. From leaf 1—33. The story of PUNYA-BALA, a prince. Discussion on which is the best thing from among these five—A handsome body, industry, skill in arts, sagacity or wit, and fortune or moral merit. It is shewn, that the best thing is fortune or moral merit ; since the possession of this comprehends all the rest.

2. Sans. *Chandra-prabhā avadāna*. Tib. <sup>(100)</sup> *Zla-hod-kyi-rtogs-pa-brjod-pa*. From leaf 33—43. The story of CHANDRA-PRABHA' (an imaginary

98 མ་ག་རྒྱ་བཟང་མེད་རྣམས་པ་བཞེད་པ་

99 བཟོད་ཀླུ་མཉམ་པ་ལྷོ་བས་ཐི་རྣམས་པ་བཞེད་པ་

100 ལྷ་ལྷོད་ཐི་རྣམས་པ་བཞེད་པ་

**Chakravarti, or universal monarchy). The happy state of his reign. His great virtues, especially his charity. The character of his two principal officers. This story was told by SHĀ'KYA, and applied to himself and to his two principal disciples, SHĀ'RIHI-BU and MONGALYANA, who were lately deceased, to shew their former moral merits.**

3. Sans. *Shri sēna avadāna*. Tib. <sup>(101)</sup> *Dpal-gyi-sdēhi-rtogs-pa-brjod-pa*. From *leaf* 48—76. On the fruits of charity. The story of SRI-SĒNA, (a fancied king) much celebrated for his liberality or charity, who at last offered also his own life. Told by SHAKYA, and applied to himself and to some individuals among his followers, to shew their former moral merits, and that they themselves were the persons that had performed those things.

4. Sans. *Kanaka-varna pu'rva yoga*. Tib. <sup>(102)</sup> *Gser-mdog-gi-shan-gyi-sbyor-wa*. The story of KANAKA-VARNĀ, a king. On the fruits of charity, or of almsgiving.

5. No Sanscrit title. Tib. <sup>(101)</sup> *Rgyal-bu-don-grub-k'yi-mdo*. From leaf 85—108. A *su'tra* on the story of DON-GRUB, a young prince. Subject—The fruits or good consequences of charity. Told by SHAK'KYA at *Myan-yod*. at the request of KUN-DGAH-VO, and applied as above.

NOTE.—This *extra* is one of the ancient translations.

6. Sans. *Brahmā jāla sūtra*. Tib. <sup>(104)</sup> *T'shangs-pahi-dra-vahi-mdo*. From leaf 108—132. The net of BRAHMĀ; or on the diversity of opinions concerning the origin and duration of the world—whether there be any primary cause of its existence—whether it be infinite, perpetual, or eternal, &c. &c. Told by SHĀ'KYA at a place between *Rājagriha* and *Pāṭaliputra*.

7. Chinese, <sup>(106)</sup> *Déhi-p'hád-byā-na, p'hur-pohu-in-kyeng-su-phim-déhi-ayir.*  
Tib. <sup>(106)</sup> *T'hab-mk'has-pa-ch'hen-po-sangs-rgyas-drin-lan-bsab-pahi-mdo.*

101 དཔལ་མེ་ ཆེན་ རྟེན་པ་ བཞེད་པ་      102 བསེར་ མདོན་ མི་ རྩོན་ཁྲིའོ་འོ་པ་      103 རྩལ་བྱ་  
 རྟེན་ ལུལ་མེ་ མདོ་      104 རྩེད་པ་ པལེ་ ལུ་པལེ་ མདོ་      105 རེའི་ ལྷུང་ཅ་ལ་ ལྷུང་ པོ་ལྷུ་མིན་ཅེང་ལུ་མིམ་  
 རེའི་མིར་      106 རྩལ་པ་ མཁའ་པ་ ཆེན་པོ་ལེངས་ལྷུ་འིན་ལེན་ བསལ་པ་པལེ་ མདོ་



From *leaf* 132—303. On the wise mode of returning a kindness; or on gratitude, especially towards parents. Translated from Chinese.

8. No Sanscrit title. Tib. <sup>(107)</sup> *Lags-nyes-kyi-rgyu-dang-hbras-bu-bstan-pa*. From *leaf* 303—320. Instruction on the causes and effects of good and evil<sup>1</sup> (in the world). Told by SHA'KYA on the request of KUN-DGAH-VO, in the prince's grove near *Shrāvasti*, in *Kosala* (Tib. *Mnyan-yod*) Enumerations of several happy and miserable states of men—of good qualities and imperfections, and many contrary things. All these are the consequences of moral merits or demerits in former lives or transmigrations.

9. No Sanscrit title. Tib. <sup>(108)</sup> *Dgṛ-va-dang-mi-dgṛ-vahi-las-kyi-rnam-par-smin-pa-bstan-pa*. From 320—336. Instruction on the consequences of good and bad actions.

10. Sans. *Goshriṅga vyākaraṇa*. Tib. <sup>(109)</sup> *Ri-glang-ru-lung-bstan-pa*. From *leaf* 336—354. Some predictions by SHA'KYA, with respect to *Goshriṅga* (a mountain), and *Li-yul* (part of Tibet or Tartary.) His benediction bestowed on some places.

11. Sans. *Shārdūlarna* (for *Shārdūla nāsaka*) *avadāna*. Tib. <sup>(110)</sup> *Stag-snahi-rtogs-pa-brjod-pa*. From *leaf* 354—420. The story of SHA'RDULARNA, the son of TRISHANKU. SHA'KYA at *Mnyan-yod*. The circumstances of KUN-DGAH-VO having married (*Gxugs-bzang-ma*, the handsome-bodied) the daughter of a man of the fourth class. A story told by SHA'KYA, how in ancient time TRISHANKU, a chieftain of the *Sūdra* class, obtained by his dexterity and learning the daughter of a celebrated *Brāhman* (*Padma-snying-po*) for his well qualified son, SHA'RDULARNA. The great qualifications of TRISHANKU in all sorts of *Hindu* literature. His dispute with that *Brāhman*.

107 ལེགས་ཉེས་ཀྱི་རྒྱུ་དང་ འབྲས་བླ་བུ་པ་ 108 དཔེ་བ་དང་མི་དཔེ་བའི་ལས་ཀྱི་ རིམ་པར་ཞུས་པ་

109 རི་གླང་རུ་ལུང་བུ་པ་ 110 སྐྱེ་ལྷ་འོ་ཞུས་པ་ བཞེད་པ་

Enumeration of castes, and of several parts of *Hindu* scriptures. Translated by AJITA SHRI-BHADRA and Gelong SHA'KYA-HOD.

12. Sans. *Dvadasa lochana sūtra*. Tib. <sup>(111)</sup> *Mig-bchu-gnyis-pahi-mdo*. From leaf 420—427. On some astrological predictions.

13. Sans. *Dharma chakra pravartanam*. Tib. <sup>(112)</sup> *Ch'hos-kyi-hk'hor-lo-rab-tu-skor-wa*. Leaves 427, 428. On turning the wheel of the law, or preaching the religion of *Buddha*. SHA'KYA at *Vārānasi* instructs his five first disciples in the four truths.

14. Sans. *Jātaka nidānam*. Tib. <sup>(113)</sup> *Skyes-pa-rabs-kyi-gleng-gzhi*. From leaf 432—543. Accounts of several births of SHA'KYA and of other *Buddhas*.

15. Sans. *Ātánatiya sūtra*. Tib. <sup>(114)</sup> *Lchang-lo-chan-gyi-p'ho-brang-gi-mdo*. From leaf 543—558. The four great kings (as KUVĒRA, RA'STRA-PA'LA, &c.) residing on the four sides of the *Ri-rab* (Sans. *Mēru*), together with their suite, pay homage to SHA'KYA, and praise him. His instruction to them.

16. Sans. *Mahā-samaya sūtra*. Tib. <sup>(115)</sup> *Hdus-pa-ch'hen-pohi-mdo*. From leaf 558—564. A *sūtra* on the great assembly (of the gods of several heavens). SHA'KYA is visited and praised by the gods of the ten corners of the world, who adore him, and take refuge with him. SHA'KYA calls on his *Gelongs*, and acquaints them with the characters of those gods.

17. Sans. *Maitri sūtra*. Tib. <sup>(116)</sup> *Byams-pahi-mdo*. From leaf 564—574. This is a different translation of the *sūtra* above—See the "*S*" vol. from leaf 477—483.

18. Sans. *Maitri-bhāvana sūtra*. Tib. <sup>(117)</sup> *Byams-pa-begom-pahi-mdo*. SHA'KYA tells to his disciples the advantages arising from the practice of mercy, or love towards others.

111 མཐོག་པོ་བཟུང་མཁོན་པའི་མདོ་ 112 ཆོས་ཀྱི་འཕྲིན་ལྗན་པའི་མདོ་ 113 རྒྱལ་པོ་པའི་མདོ་  
 114 རྒྱལ་པོ་པའི་མདོ་ 115 རྒྱལ་པོ་པའི་མདོ་ 116 རྒྱལ་པོ་པའི་མདོ་  
 117 རྒྱལ་པོ་པའི་མདོ་

19. Sans. *Pāñchashikāhyānuśāṅga sūtra*. Tib. <sup>(118)</sup> *Bsah-pa-lāhi-p'han-yon-gyi-mdo*. SHA'KYA on the request of an householder, tells him the advantages of not committing any of the five immoral actions; as, killing, stealing, adultery, speaking falsehood, and using intoxicating liquors.

20. Sans. *Giri A'nanda sūtra*. Tib. <sup>(119)</sup> *Rihi-kun-dgah-vohi-mdo*. GIRI A NANDA being very sick, SHA'KYA directs KUN-DGAH-VO to go to him, and to tell him such and such representations or considerations, that he may depart from this world without regret.

21. Sans. *Nandopananda Nāga Rāja damana*. Tib. <sup>(120)</sup> *Kluhi-rgyal-pod-gah-vo-nyér-dgah-hdul-vahi-mdo*. The taming of two *Nāga Rājas*, called NANDA and UPANANDA, by SHA'KYA. His instruction to them.

22. Sans. *Mahā Kāshyapa sūtra*. Tib. <sup>(121)</sup> *Hod-srung-ch'hen-pohi-mdo*. *Leaf 594*. KA'SHYAPA (one of SHA'KYA's principal disciples) suffering once in a heavy sickness, having been visited and instructed by SHA'KYA to make reflections on such and such articles, is restored again to health.

23. Sans. *Sūrya sūtra*. Tib. <sup>(122)</sup> *Nyi-mahi-mdo*. *Leaf 595*. Surya, or the sun, being seized on by RA'HU, the god of that planet being afraid addresses BHAGAVAN, and begs for his protection. The *Buddha* commands RA'HU to retire.

24. Sans. *Chandra sūtra*. Tib. <sup>(123)</sup> *Zla-vahi-mdo*. The moon also being overtaken by RA'HU, the god of that planet likewise resorts for protection to BHAGAVAN.

25. Sans. *Mahā mangala sūtra*. Tib. <sup>(124)</sup> *Bkra-shis-ch'hen-pohi-mdo*. *Leaf 597*. A *sūtra* on great prosperity or glory. Taught by SHA'KYA, at the request of some gods who had visited him, at *Mngan-yod* (Sans. *Shrāvastī*) by night.

118 བཟུང་པ་ ལཱ་ཏི་ སུ་ཤ་ལོ་མ་ཅི་ མདོ་ 119 རི་ཏི་ རྩ་པ་ལྟ་ བུ་ལི་ མདོ་ 120 རྩ་པི་ རྩ་པ་ལྟ་  
 121 རྩ་པ་ལྟ་ རྩ་པ་ལྟ་ རྩ་པ་ལྟ་ རྩ་པ་ལྟ་ 122 རྩ་པ་ལྟ་ རྩ་པ་ལྟ་ རྩ་པ་ལྟ་ 123 རྩ་པ་ལྟ་ རྩ་པ་ལྟ་  
 124 རྩ་པ་ལྟ་ རྩ་པ་ལྟ་ རྩ་པ་ལྟ་ རྩ་པ་ལྟ་

## VI. (MYANG-HDAS.)

Another division of the *Kah-gyur*, styled in Tibetan <sup>(125)</sup> “*Mya-nan-las-hdas-pa*,” or by contraction, “*Myang-hdas*,” (Sans. *Nirvāṇa*), contains two volumes, marked by *Ka* and *Kha*, the two first letters of the Tibetan alphabet.

The title of these two volumes is, in Sanscrit, “*Mahā parinirvāṇa sūtra*.” Tib. <sup>(126)</sup> “*Yongs-su-mya-nan-las-hdas-pa-ch’hen-pohi-mdo*.” A *sūtra* on the entire deliverance from pain. Subject—*SHĀKYA*’s death, under a pair of *Sāl* trees, near the city of *Kusha*, (Tib. <sup>(127)</sup>) or *Kāmarupa* in *Assam*. Great lamentation of all sorts of animal beings on the approaching death of *SHĀKYA*—their offerings or sacrifices presented to him—his lessons, especially with respect to the soul. His last moments his funeral—how his relics were divided, and where deposited.

— 000 —

## VII. (GYUT.)

The last division of the *Kah-gyur*, is that of <sup>(1)</sup> “*Rgyud-sdē*,” or simply “*Rgyud*.” Sans. “*Tāṇtra*,” or the *Tantra* class, in twenty-two volumes. These volumes, in general, contain mystical theology. There are descriptions of several gods and goddesses. Instructions for preparing the *mandalas*, or circles, for the reception of those divinities. Offerings or sacrifices presented to them for obtaining their favour. Prayers, hymns, charms, &c. &c. addressed to them. There are also some works on astronomy, astrology, chronology, medicine, and natural philosophy. The titles (both Sanscrit and Tibetan) of the several works, according to the volumes marked by the letters of the Tibetan alphabet, are as follow :—

---

<sup>125</sup> རྩ་ཐག་ལམ་འདམ་པ་ or རྩ་འདམ་ <sup>126</sup> རྩ་ཐག་ལམ་འདམ་པ་ རྩ་ཐག་ལམ་འདམ་པ་  
<sup>127</sup> རྩ་ཐག་ལམ་འདམ་པ་ རྩ་ཐག་ལམ་འདམ་པ་



4. Sans. *Shri kála chakra uttara tantra-rájá-tantra hrídāya-nāma*. Tib. <sup>(6)</sup> *Dpal-dus-kyi-hhkor-lohi-rgyud-kyi-rgyal-pohi-phyi-ma-rgyad-kyi-snying-po-shes-byu-wa*. The latter *kálu chakra*, or the essence of the *Kála chakra tantra*. Taught by SHA'KYA, on the request of DAVA-ZANG-PO.

5. Sans. *Shéka-prakriya*. Tib. <sup>(7)</sup> *Dvang-gi-rab-tu-byed-pa* Explanation on empowering one, or bestowing on one supernatural power.

6. Sans. *Sarva Buddha sama yoga dákiní jála sambara*. Tib. <sup>(8)</sup> *Sangs-rgyas-thams-chad-rnam-par-sbyor-wa-mkhah-hgro-sgya-ma-bdê-vahi-mch'chog*. The union of SAMBARA, a *Dákiní*, with all the *Buddhas*; or on the secret powers of nature. The identity of all the *Buddhas* with the first moral being.

7. Sans. *Sarva kalpa sumuchhaya*. Tib. <sup>(9)</sup> *Rtogs-pa-thams-chad-hdus-pa*. A collection of all sorts of judgments, &c.—a *tantra* on SAMBARA.

8. Sans. *Hé vajra*. Tib. <sup>(10)</sup> *Kyé-rdo-rjé*. A *tantra* on a god, or a set of gods of that name.

9. Sans. *Dákiní vajra panjara*. Tib. <sup>(11)</sup> *Mkhah-hgro-mu-rdo-rjé-gur*. A *tantra* on a goddess of that name.

10. Sans. *Mahá mudra tilakam*. Tib. <sup>(12)</sup> *Phyag-rgya-ch'hen-pohi-thig-lé*. A *tantra* descriptive of the Supreme being, or the cause of all causes. Questions—Whence originated BRAHMA, VISHNU, SIVA, RUDRA, &c.? Which is the greatest being? How many of them are there?

11. Sans. *Jnána garbha*. Tib. <sup>(13)</sup> *Yé-shes-snying-po*. Essence of wisdom. A *tantra* of the kind called *Mahá Yogini*.

<sup>6</sup> དཔལ་དུས་ཀྱི་ རོལ་འཕེལ་གྱི་ རྒྱུད་ཀྱི་ རྣམ་པའི་ རྩི་མ་རྒྱུད་ཀྱི་སྤྱིང་པོ་ཤེས་པ་ལ་  
 མ་ཐེང་པ་<sup>8</sup> ལའས་ རྩིས་ གམས་ ཅད་ཆེན་པོར་ རྩོམ་པ་ མཆོད་འཕྲོ་བུ་མ་ བདེ་བའི་མཆོག་<sup>9</sup> ཆེན་ལས་  
 པ་གམས་ཅད་ རྩས་ པ་<sup>10</sup> རྩི་རྩི་<sup>11</sup> མཆོད་ འཕྲོ་མ་ རྩི་ རྩི་<sup>12</sup> རྩིས་ རྩི་ཆེན་  
 པོའི་གྲིབ་ལེ་<sup>13</sup> ཡེ་ཤེས་སྤྱིང་པོ་



of them, to be repeated, by which they may be rendered propitious to grant the desires of those that address themselves to them.

(G<sub>1</sub>) OR THE THIRD VOLUME.

There are in this volume seven separate works, under the following titles, in Sanscrit and Tibetan :—

1. Sans. *Shri D'ākan'āva*. Tib. <sup>(20)</sup> *Dpal-mkhah-hgro-rgya-mts'ko*. From leaf 1—192. The names of a particular saint or divinity, or a set of gods and goddesses.

2. Sans. *Shri hēruka atabhūta*. Tib. <sup>(21)</sup> *Dpal-khrog-hikung-mñon-par-hbyung-va*. From leaf 192—236. The forthcoming of HĒRUKA, a deified saint of the character of SIVA.

3. Sans. *Vajra vārāhi abhidhana*. Tib. <sup>(22)</sup> *Rdo-rjé-phag-mo-mñon-par-hbyung-va*. From leaf 236—246. The origin or appearance of VA'RA'HI, a goddess, one of the divine mothers, having much resemblance in her character to DURGA.

4. Sans. *Yoginī sañcharya*. Tib. <sup>(23)</sup> *Rnal-hbyor-mahi-kun-tu-spyod-pa*. From leaf 246—262. The continual practice of *Yoginī*, or continual meditation on the divine nature.

5. Sans. *Chatur yoginī samputa tantra*. Tib. <sup>(24)</sup> *Rnal-hbyor-mu-bxhiki-kha sbyor-gyi-rgyud*. From leaf 262—274. A *tantra* on four *Yoginīs* putting their mouths together.

6. Sans. *Samputi*. Tib. <sup>(25)</sup> *Yang-dag-par-sbyor-va*. From leaf 274—398. The pure union (with VAJRA SATWA, the supreme intelligence), or the uniting of method with wisdom. (Tib. <sup>(26)</sup> *Thabs-dang-shes-rab*. Sans. *Upāya* and *Prajñā*.)

<sup>20</sup> དཔལ་མཐའ་ལཱོ་ཐི་མཚོ་      <sup>21</sup> དཔལ་ཁྱེད་ཀྱི་མདོ་པར་ལྷུང་པ      <sup>22</sup> རྡོ་རྒྱུ་  
མཐའ་མོ་མདོ་པར་ལྷུང་པ      <sup>23</sup> རྡོ་རྒྱུ་མཐའ་ཁྱེད་ཀྱི་ལྷོད་པ      <sup>24</sup> རྡོ་རྒྱུ་མ་བཞི་ཤི་ཁ་ལྷོད་པ  
ཐི་ལྷོད      <sup>25</sup> ཡང་དག་པར་ལྷོད་པ      <sup>26</sup> ཐུབ་དང་ཤེས་རབ་ཀྱི་ལྷོད་པ



7. Sans. *Vajra mahā kāla krodha nātha rahasya siddhi bhava tantra*. Tib. (27) *Dpal-rdo-rjé-nag-po-ch'hen-po-khros-pohi-mgon-po-gsang-va-dños-grub-hbyung-vahi-rgyud*. From leaf 398—483. A *tantra* on VAJRA MAHA' KĀLA, a particular divinity.

The speaker in the above specified first work (as in some others also) is VAJRA SATWA, the SAMBARA, the BHAGAVĀN, who answers to the queries of VAJRA VĀRAHI with respect to her origin, and the reason why she was produced (leaf 27, in the first work—she has several names according to the countries in which she is worshipped). *Linga* and *Bhaga* (emblems of the procreation and productive powers of nature.) Explication of the several mystical meanings of several letters, leaf 21. Illusory existence of things. Mystical union with God. The ignorant is bound or tied, the wise is free. The principal divinities described in the above works (besides many others of inferior rank) are HE'RUKA and VAJRA VĀRA'HI, with some others of the divine mothers, especially MA'MAKI. Instruction how to prepare the *mandala* with all its appendages (images of divinities of different orders, perfumes, incenses, flowers, &c.). *Mantras* and *bija-mantras* to be repeated.\* There are no *mantras* of such efficacy as those of HE'RUKA and VAJRA VĀRAHI. Every thing may be obtained by them. And it is by them that one may be delivered from the miseries of vice. Rites and ceremonies to be performed for obtaining any specified prosperity. Leaf 234. Several kinds or species of the universal soul or spirit. Great mystery of the existence of God. There are several passages containing excellent ideas of the Supreme being. The work No. 1, was translated by an Indian *Pandit* called ADWAYA VAJRA, and YONTA'NRA'R, a Tibetan *Lotsāva*.

\* NOTE.—This is the beginning of one of those *Mantras*: "Om! Namō BHAGAVĀTI VAJRA VĀRA'HI A'RYA' PARAGITĒ, TRAILOKA'MĀTE MAHA' VIDYAISHVARI, SARVA BHU TA BHAYA'VAHE', MAHA' VAJRA," &c. &c.

27 དཔལ་རྩོམ་ཆེན་པོ་ཆེན་པོ་ཁྲོས་པོ་འཇིག་པོ་གསང་བ་དངོས་ལྷ་ལ་འབྲུང་བའི་རྒྱུད་

(Ñ<sub>1</sub>) OR THE FOURTH VOLUME.

There are in this volume fifteen separate works. Their titles in Sanscrit and Tibetan, are as follow :—

1. Sans. *Anávila (Tantra-rāja.)* Tib. <sup>(28)</sup> *Rnyog-pa-med-pa (Rgyud-kyi-rgyal-po.)* From leaf 1—5. A principal *tantra*, styled the “universal,” or the “pure one.” The idea of the Supreme being, according to different theories. Instruction on the manner of sitting, meditating, and forming the idea of the supreme intelligence. Translated by the Indian *Pandit* GAYADHARA, and the Tib. *Lotsavá Gélóng* SHA'KYA-YESHES.

2. Sans. *Shri Buddha kapála.* Tib. <sup>(29)</sup> *Dpal-sangs-rgyas-thod-pa.* From leaf 5—38. “The holy *Buddha* skull”—name of a mystical divinity. The salutation is thus—Reverence be to SRI BUDDHA KAPA'LA. Direction how to prepare a square *mandal*, with the required things in it. *Mantras* addressed to BUDDHA KAPA'LA and BUDDHA KAPA'LINI'. This *tantra* was told by BUDDHA KAPA'LINI', a *Mahá Yogini*, at the request of VAJRA PAN'I', a *Bodhisatwa*. There are several charms or *mantras*, which are stated to be of great efficacy.

3. Sans. *Mahá Máýá.* Tib. <sup>(30)</sup> *Sgyu-hphrul-ch'hen-mo.* From leaf 38—44. A short *tantra* treatise delivered by MAHA' MA'YA' or VAJRA DA'KINI, (one of the divine mothers) on the secret powers of nature.

4. Sans. *Vajra A'rali.* Tib. <sup>(31)</sup> *Rdo-rjé-árali.* From leaf 44—50. Name of a deified *Buddha*. There are several superstitious ceremonies to be performed to acquire superhuman powers. Translated by GAYADHARA and *Gélóng* SHA'KYA-YESHES.

<sup>28</sup> རྣམ་པ་མེད་པ་ (རྣམ་པ་མེད་པ་)  
ཆེན་མོ་

<sup>31</sup> རྣམ་པ་མེད་པ་

<sup>29</sup> དཔལ་ལྡན་ཆེན་པོ་པ་

<sup>30</sup> རྣམ་པ་མེད་པ་

5. Sans. *Rigi A'rali*. Another *tantra* of the same kind as the preceding. From *leaf* 50—57. Delivered by RIGI, a *Yogésvara*, on the request of A'RALI, another *Mahá Yogi*. Translators as in the preceding.

6. Sans. *Shri Chatur pitháh*. Tib. <sup>(32)</sup> *Dpal-gdan-bzhi-pa*, From *leaf* 57—128. Salutation—Reverence be to the merciful CHENRE'SIK. (Sans. *Avalokéswara*.) A *Tantrika* treatise on the purification of the soul, and the mystical union with the Supreme being. There are several *mandalas* to be made, and many ceremonies to be performed, and *mantras* to be repeated for obtaining entire emancipation. Translated by KHAN-PO (Sans. *Upádhyaýa*), GAYADHARA, and Lotsavá GOS-LAS-CHAS.

7. Sans. *Mantra aṅga*. Tib. <sup>(33)</sup> *Shags-kyi-ch'hu*. From *leaf* 128—166. Part of a *Tantrika* treatise. Salutation—Reverence to the merciful A'RYA AVALOKE'SWARA. This is an abridgment of the preceding *tantra*, or of the large work whence it has been taken. Translators as above.

8. Sans. *Chatur pithá mahá yoginí guhya sarva tantra ráya* Tib. <sup>(34)</sup> *Rnal-hbyor-ma-thams-chad-gsang-vahi-rgyud-kyi-rgyal-po-dpal-gdan-bzhi-pa-zhes-bya-wa*. From *leaf* 166—227. A principal *tantra* on the mysteries of all *Yoginís* (or the four noble seats.) Delivered by BHAGAVÁN (*Vajra Satwa*) at the request of VAJRA PANÍ, on the same subject as the two preceding works. Translated by SMRITI JNA'NA KIRTÍ.

9. Sans. *Achala katpa*. Tib. <sup>(35)</sup> *Mi-gyo-vahi-rtogs-pa*. From *leaf* 227—243. Firm or steadfast judgment. On emancipation. Delivered by BHAGAVÁN (SHA'KYA) after he had triumphed over the devil. There are likewise instructions for preparing the *mandalas*, performing the ceremonies, and for repeating several *mantras*.

32 དཔལ་མངས་བཞི་པ་      33 ལྷ་གསུ་རྩི་རྩུ      34 རྣམ་འཕྲེལ་མ་ཐམས་ཅད་གསུང་བའི་  
རྩི་རྩི་རྩི་པོ་དཔལ་མངས་བཞི་པ་ཞེས་པ་ལ་      35 རྣམ་འཕྲེལ་བའི་རྣམས་ལ་

10. Sans. *Achala mahā guhya tantra*. Tib. <sup>(35)</sup> *Mi-gyo-vahi-gsang-rgyud-ch'hen-po* From leaf 243—246. The "immovable," or "permanent," (a great mystery.) Some ceremonies and *mantras*.

11. Sans. *Krodha rāja sarva mantra guhya tantra*. Tib. <sup>(37)</sup> From leaf 246—250. "The wrathful prince," a mystical *tantra*. On the means of assuaging wrath or anger, ceremonies, *mantras*.

12. Sans. *Vajra amrita tantra*. Tib. <sup>(38)</sup> *Rdo-ryé-badud-rtsihi-rgyud*. From leaf 250—266. "Precious ambrosia;" or the enjoyment of the highest happiness or beatitude, after final emancipation from bodily existence. Delivered at the request of MA'MAKI-DE VI.

13. Sans. *Tārā kurukullē kalpa*. Tib. <sup>(39)</sup> *Sgrol-ma-kurukullé-rtogs-pa*. From leaf 266—276. Reasonings on TA'RA KURUKULLE', a goddess. Ceremonies to be performed with the *mandala* for obtaining such and such kinds of prosperity or happiness.

14. Sans. *Vajra kilāya mu'la tantra khaṇḍā*. Tib. <sup>(40)</sup> *Rdo-ryé-phur-pa (rtsa-vahi-rgyud-kyi-dum-bu.)* From leaf 276—291. "The diamond pin,"—part of an original *tantra*.

15. Sans. *Mañā kāla*. Tib. <sup>(41)</sup> *Nag-po-ch'hen-po*. From leaf 291—351. "The great black one," a god. The means of liberation out of the ocean of transmigrations. Taught by BHAGAVĀN at the request of some goddess. Mystical signification of the letters in MAHA' KĀ'LA. Explanations on several subjects by BHAGAVĀN, on the request of some goddesses or *Yoginis*.

35 མི་གཡོ་བའི་གཡང་གི་རྩུབ་པོ་      37 རྡོ་རྩེ་བའི་རྩུབ་པོ་ གཡང་ཅན་གཡང་གི་རྩུབ་  
 38 རྡོ་རྩེ་བའི་རྩུབ་པོ་ རྩུབ་པོ་ གཡང་ཅན་གཡང་གི་རྩུབ་པོ་      40 རྡོ་རྩེ་བའི་རྩུབ་པོ་ གཡང་ཅན་གཡང་གི་རྩུབ་  
 གཡང་ཅན་གཡང་གི་རྩུབ་པོ་      41 གཡང་ཅན་གཡང་གི་རྩུབ་པོ་

## (CHA) OR THE FIFTH VOLUME.

There are in this volume seven separate works, under the following titles in Sanscrit and Tibetan :—

1. Sans. *Shri chan'da mahā ros'han'a*. Tib. <sup>(42)</sup> *Dpal-glum-po-khro-vo-ch'hen-po*. From leaf 1—64. "The great fierce and wrathful one,"—name of a divinity, (leaf 13, styled *Dévasura*.) The salutation is thus—Reverence be to SRI CHANDRA MAHA' ROS'HAN'A. The subject is mystical theology. The speakers are BHAGAVA'N (*Vajra Satwa*) and BHAGAVA'TI (*Prajñápáramitá*.) It is in the form of a dialogue, like that between SIVA and DURGA', on *Tantrika* subjects. BHAGAVÁN instructs BHAGAVA'TI how to prepare the *mandala* for the *pūja* of SRI CHAN'DA MAHA' ROS'HAN'A, and how to perform the rites and ceremonies. The hearers are VAJRA YOGIS and VAJRA YOGINI'S. BHAGAVA'TI asks also who are they to whom this *tantra* may be communicated? There are told several modes of empowering a disciple by his spiritual teacher (or the initiation into the holy mysteries of the religion)—admonitions not to violate his vow or promise. Leaf 37—39, there is an explication of the several emblems used in the *mandala*. Besides several other miscellaneous subjects, there are many discussions on the nature of the human body and the soul, as also on that of the Supreme being. (This is an excellent *tantra*, and in a good and easy translation.) Translated in the *Sa-akya* monastery, by the Indian *Pandit* RATNA SRI', and the Tibetan *Lotsavé* GRAGS-PA-GYEL-TS'HAM, (Sans. *Kirtti Dhvajja*.)

2. Sans. *Shri guhya samaja*. Tib. <sup>(43)</sup> *Dpal-gsang-va-hdus-pa*. From leaf 64—167. A collection of holy mysteries. The salutation both here and in the preceding work is addressed to VAJRA SATWA (the supreme intelligence) BHAGAVA'N, the *Vajra Satwa*, on the request of five *Tathágatas*

42 དཔལ་གླུའི་པོ་ཀློང་པོ་པོ་

43 དཔལ་གླུའི་པོ་ཀློང་པོ་པོ་

(the five *Dhyāni Buddhas*) explains the idea of the Supreme being. There are several discussions on the soul and the Supreme spirit by VAJRA, by the beforementioned five *Tathāgatas*, and by MAITREYA. This and the preceding work are well worthy of being read and studied, as they will give an idea of what the ancients thought of the human soul and of God. Translated by ACHARYA SHREDDHAKARA VARMA, and by Gélóng RINCENZANG-PO.

3. Sans. *Shri Vajra mālā abhidhāna*. Tib. <sup>(44)</sup> *Rdo-rjé-phreng-vu-mñon-par-brjod-pa*. From leaf 167—267. The counting of a rosary of diamonds. The salutation is addressed (in Tibetan) to MAÑJU SRI KUMĀR BHU'T, to BHAGAVĀN, the great VAIROCHANA, to VAJRA DA'KIN, to RATNA TRAYA (the three holy ones). Subject—Mystical theology, soul, emancipation, union with God, *mandalas*, ceremonies, *mantras*.

The four following works are also of similar contents :—

4. Sans. *Sandhi vyākaraṇa*. Tib. <sup>(45)</sup> *Dgongs-pa-lung-bstan-pa*. From leaf 267—339. The telling of one's mind (or thought).

5. Sans. *Vajra jñāna samuchchhaya*. Tib. <sup>(46)</sup> *Yé-shes-rdo-rjé-kun-las-btus-pa*. From leaf 339—345. Excellent knowledge (collected from several parts).

6. Sans. *Chatur devitī pariprichchha*. Tib. <sup>(47)</sup> *Lha-mo-bzhis-yongs-sus-pa*. From leaf 345—351. Asked by four goddesses.

7. Sans. *Vajra hridaya alaṅkāra*. Tib. <sup>(48)</sup> *Rdo-rjé-snying-po-rgyan*. Ornaments of diamond essence (or of the best diamond). Instruction in the holy mysteries.

44 རྡོ་རྗེ་ཕྱེད་པ་གཏོག་པར་བཞུགས་པ་ 45 དགོངས་པ་ལུང་བཟུགས་པ་ 46 ཡེ་ཤེས་རྡོ་རྗེ་  
ལྷ་མོ་བཟུགས་པ་ 47 ལྷ་མོ་བཞི་ལ་ཞུས་པ་གྱུ་པ་ 48 རྡོ་རྗེ་སྙིང་པོ་རྒྱལ་

## (CHH) OR THE SIXTH VOLUME.

There are in this volume nine separate works, and their titles in Sanscrit and Tibetan, with some short remarks on their contents, are as follow :—

1. Sans. *Nilāmbara dhara, Vajra Pan'ī, Indra, tri vinita.* Tib. <sup>(49)</sup> *Gos-sñon-po-chan-lag-na-rdo-rjé-drag-po-gsum-hdul.* From leaf 1—5. The manner in which these three gods, or demons, were subdued by BHAGAVAN (SHAKYA), after he had been victorious over the devil. There are some *mantras*.

2. Sans. *Rudra tri vinaya, or, Tantra guhya vivarati.* Tib. <sup>(50)</sup> *Drag-po-gsum-hdul, or, Gsang-vahi-rgyud-rnams-kyi-rnam-par-hbyed-pa.* From leaf 5—11. The subduing (or taming) of three valiant ones, or the explication of *tantrika* mysteries. Instruction how to prepare the *mandalas*, and how to perform the ceremonies. Leaf 10. On the occasion of sacrificial offerings to some of the gods, such ejaculations as these are made—"Om ! BRAHMA', Om ! VISHNU, Om ! RUDRA'YA, Om ! KARTIKA, Om ! GANAPATI, Om ! INDRA YA, Om ! MAHA' KA'LA, Om ! MAHA' BRAHMAYA VALITATALE', VALITATALE'. SWA'HA'."

3. Sans. *Vajra Pan'ī Nilāmbara (tantra).* Tib. <sup>(51)</sup> *Lag-na-rdo-rjé-gos-sñon-po-chan-gyi-rgyud.* From leaf 11—20. A *tantra* on VAJRA PAN'Ī NILA'MBARA. Several *mantras* to be recited for obtaining any specified kind of prosperity. Leaf 12. A *mantra* is of this sort—"Om ! VAJRA PAN'Ī, MAHA YAKSHA (CUVERA) NILA'MBARA HUNG PHAT'."

4 Sans. *Shri vajra chan'd'a chitta guhya tantra.* Tib. <sup>(52)</sup> *Rdo-rjé-gtum-po-thugs-kyi-gsang-vahi-rgyud.* From leaf 20—44. The secrets of the heart of SRI VAJRA CHAN'D'A. Different *mantras* to be used as the means of

<sup>49</sup> གོས་སྟོན་པོ་ཆོས་ལག་གི་རྩེ་རྒྱུད་པོ་གསུམ་ལྟེན་  
མཁའ་པའི་རྒྱུད་ནམས་ཀྱི་རིམ་པར་འཕྲེད་པ་  
ཨ་རྩེ་རྩེ་གསུམ་པོ་གསུམ་ཀྱི་མཁའ་པའི་རྒྱུད་

<sup>50</sup> རྩེ་རྒྱུད་པོ་གསུམ་ལྟེན་འཕྲེད་པ་  
<sup>51</sup> ལག་གི་རྩེ་རྩེ་གོ་ཅི་གོས་སྟོན་པོ་ཆོས་ཀྱི་རྒྱུད་

assuaging several specified diseases. *Leaf 33.* There are some expressions very like this—"Nihil est quod non cedit;" or that in every undertaking one may succeed by diligent application and perseverance. One of these expressions runs thus—<sup>(53)</sup> *Ck'hu-gi-thigs pa-phra-mo-gis, dus-su-byung-vas-rdo-ea-hbigs*; "By small drops of water a large stone is made hollow after a certain time;" or, "gutta cavat lapidem, non vi, sed sæpe cadendo." *Leaves 39, 40.* There is an excellent description of the Supreme being, (by VAJRA CHAN D'A to INDRA and his attendants). INDRA asks him on the use of several *mantras*; as of those for procuring abundance, assuaging diseases, gaining the victory over an enemy, and for making one's self strong against every attack.

5. A later *tantra* under the former title. From leaf 42—51. INDRA asks BHAGAVAN (*Vajra Chan'da*) on several things, as on the essence of the Supreme being, and some *mantras* of wonderful effect.

6. The latest, or last *tantra* of VAJRA CHAND'A, at the request of VAJRA PANÍ' (or *Indra*). From leaf 51—56. On similar subjects with those in the two former works. Ceremonies and *mantras*.

7. Sans. *Nilāmbara dhara Vajra Pan'ī yaksha mahā Rudra Vajra A' nala jīhvan tantra*. Tib. <sup>(54)</sup> *Phyag-na-rdo-rjé-gos-sñon-po-chan-gnod-sbyin-drag-po-ck'hen-po-rdo-rjé-mé-lchéhi-rgyud*. From leaf 56–93. A *tantra* on that demon. He asks of BHAGAVĀN to instruct him (for the benefit of all animal beings) how to prepare the *mandalas*—how to perform the required ceremonies—what things are to be offered to the gods—and how to cure such and such diseases, by *mantras*.

8. Sana. *Vajra kṛdaya, vajra jīvana dhāraṇī*. Tib. <sup>(56)</sup> *Rdo-jt-snying-po-rdo-jt-lché-dvab-paḥ-guṅgs*. From leaf 93—96. Diamond essence, or the causing the fall of thunderbolts. A *dhāraṇī*, or mysterious preservative

<sup>५३</sup> छः षे ठीमसः पः श्रु मे षेष । उषः शुः पुनः सप्त रं मा एयिमस ॥      <sup>५४</sup> छसः कः रं.  
 के षेषः पूषः पोः उषः षकेदः छिषः दसः पोः छेपः पोः रेः के भे छेरेः छुदः    <sup>५५</sup> रंः के वृदः पोः रेः के ग्रे  
 दससः पएः मज्जनस



against all sorts of evil. Delivered by BHAGAVAN, at the request of a hermit (called NYES-DOR).

9. Sans. *Máyá jála*. Tib. <sup>(56)</sup> *Sgyu-hphrul-dra-va*. From leaf 96—156. The net of illusion. A principal *tantra*, delivered by BHAGAVAN (SHA'KYA) at the request of VAJRA PANÍ, a *Bodhisatwa*. Instruction for preparing several sorts of *mandalas*, performing ceremonies, making oblations, repeating *mantras*. Leaf 154. There is some description of the Supreme being, and of the soul.

(JA) OR THE SEVENTH VOLUME

There are in this volume seven separate works. Their subjects and their titles, both Sanscrit and Tibetan, are as follow :—

1. Sans. *Sarva tathágata káya, vákchitta (krishna yamári náma tantra)*. Tib. <sup>(57)</sup> *Dé-bahin-gshegs-pa-thams-chad-kyi-sku-gzung-thugs-gahin-ryé-gshed-nag-po-she-bya-vahi-rgyud*. From leaf 1—29. The person, doctrine, and mercy of all the *Tathágatas*. A *tantra*, styled the black destroyer of the lord of death. The salutation is addressed to A'RYA MAÑJU SRI YAMA'RI. (Tib. <sup>(58)</sup> *Hphags-pa-hjam-dpal-gshin-ryé-gshed*). This *tantra* was delivered by BHAGAVAN, (Tib. *Chom-dé 'ás*) at the request of VAJRA PANÍ (Tib. *Chágné Dorjé*). There are several *mantras* by which to cure lust, anger, or passion, ignorance, envy, &c. Instruction for preparing *mandalas*, and performing ceremonies. The means of becoming purified from sin. Leaf 28. How the soul must be considered.

2. Sans. *Yamári Krishna karma sarva chakra siddhakara*. Tib. <sup>(59)</sup> *Gahin-ryé-gshed-nag-pohi-hkhor-lo-las-thams-chad-grub-par-byed-pa*. From leaf 29—46. The wheel of YAMA'RI KRISHNA (the black destroyer of the lord

---

<sup>56</sup> སྐུ་གཞུག་པ་ལ་      <sup>57</sup> དེ་བཞིན་མཆོག་པ་འཇམ་མཁའ་ཅན་གྱི་སྐུ་གཞུག་གཞིན་སྒྲིབ་གཞིན་མཁའ་པོ་ཞེས་ཅུ་བཅོད་རྒྱུད་      <sup>58</sup> འཇམ་མཁའ་པ་འཇམ་མཁའ་གཞིན་སྒྲིབ་གཞིན་      <sup>59</sup> མཆིན་སྒྲིབ་གཞིན་མཁའ་པོ་ཞེས་ཅུ་བཅོད་ཅན་གྱིས་པར་ཅེས་པ་

of death) for effecting every thing. A mystical treatise on a similar subject with the preceding.

3. Sans. *Vajra mahā Bhairava*. Tib. <sup>(60)</sup> *Rdo-ryé-hjigs-byed-ck'hen-po*. From leaf 46—65. The great terrifying VAJRA, a god, or deified saint. How to obtain the favour of that divinity. *Mandalas*, oblations, ceremonies, several *mantras* to be repeated. Leaf 57. Instruction how to paint VAJRA MAHA' BHAIRAVA (black, and naked, with many dreadful hands and faces)—what sacrifices to be made to him. From leaf 65—71. There are some fragments of other treatises, or of some small works.

4. Sans. *Rakta Yamāri*. Tib. <sup>(61)</sup> *Gshin-ryé-gshed-dmar-po*. From leaf 71—117. The red destroyer of the lord of death. A principal *tantra* by BHAGAVA'N (SHA'KYA) on the request of VAJRA PAN'I'. Enumeration of several *Vajras* that have been victorious over the lord of death. Several ceremonies and *mantras* described, especially those of VAJRA CHARCHIKA; for instance, thus—"Om! VAJRA CHARCHIKE' SIDDHE'NDRA NILA HA'RINT' RATNA TRAYA," &c. &c. Leaf 82. Description of the several emblems in a *mandala*. Leaves 108, 109. Instruction in *mantras* for obtaining victory over the enemy, and in several other things. On the nature of the supreme intelligence.

5. Sans. *Bhagavān eka jata*. Tib. <sup>(62)</sup> *Bchom-ldan-hdas-ral-pa-gchig-pa*. Palm leaf 117—122. BHAGAVA'N with clotted hair. A principal *tantra* revered by SHA'KYA on the request of CHA'KNA' DORJE' (Sans. *Vajra us'f*), on the subject of uniting method with wisdom.

6. Sans. *Chandra guhya tilaka*. Tib. <sup>(63)</sup> *Zla-gsang-thig-lé*. From leaf 212—213. *Chandra* (or the moon) a mark or token of mysteries. A principal *tantra* by SAMANTA BHADRA, (Tib. *Kun-tu-bzang-po*), the supreme

60 རྡོ་རྗེ་འཇིགས་པའི་མཛེས་པ་ 61 གཤིན་རྗེ་གཤེད་དམར་པོ་ 62 བུ་ཆེན་པོ་འདས་  
རལ་པ་གཅིག་པ 63 ལྷ་གཙང་རྒྱལ་ལེ



*Tathāgatas*, and to VAIROCHANA. The speaker, in general, is VAJRAD'HARA, or VAJRA SATWA, the supreme intelligence. (Tib. <sup>(66)</sup> *Rdo-rjé-hck'hang*, or *Rdo-rjé-sems-pa*. He, at the request of other *Tathāgatas* or *Buddhas*, explains the meaning of several abstract notions; as, heaven, world, *Bodhisatwa*, *Buddha*, the nature of the soul, and that of the Supreme spirit—the *Yoga* system, with respect to the existence of things, the human soul, and the universal spirit. Several sorts of *mandalas*, rites, ceremonies, explication of the several emblems or symbols used in the *mandalas*. There are likewise many *mantras*, and several passages on emancipation. In a word, this is a large treatise on mystical theology.

2. Sans. *Sarva rahasyo*. Tib. <sup>(67)</sup> *Thams-chad-gsang-wa*. From leaf 207—218. All secrets or mysteries. A principal *tantra*. Subject—*Mandalas*, rites, ceremonies, the soul, Supreme being, union with God, emancipation. Translated by SHRADDHAHARA VARMA, and GÉLONG RINCH'HEN BZANG-PO.

3. Sans. *Traya lokya vijaya mahā kalpa rāja*. Tib. <sup>(68)</sup> *Hjig-ten-grum-las-rnam-par-rgyal-wa-rtog-pahi-rgyal-po-ch'hen-po*. From leaf 218—288. The conqueror of the three worlds, the great prince of reasoning. Delivered by BHAGAVÁN (SHÁKYA) at the request of CHÁKNA' DORJE' (Sans. *Vajra Paní*), a *Bodhisatwa*. Subject—Rites, ceremonies, mystical theology, discussions on *Tathāgatas* and *Bodhisatwas*.

4. Sans. *Saṅkshapa pratis'ht'ha viti tantra*. Tib. <sup>(69)</sup> *Rab-tu-gnas-pa-mdor-bsdus-pahi-ch'ho-gahi-rgyud*. From leaf 288—294. Ceremonies to be performed on the occasion of consecrating a temple, image, &c. of *Buddha*, a new book, or any new building. Salutation—Reverence to VAJRA SATWA. (Tib. <sup>(70)</sup> *Rdo-rjé-sems-pa*.) Translated by the Indian Upadhyāya, (Tib.

66 རྡོ་རྗེ་མཚན་མཆོག་གི་ཐུགས་ཀྱི་འཕྲིན་ལྗོན་པ་ 67 ཐུགས་ཀྱི་འཕྲིན་ལྗོན་པ་ 68 རྡོ་རྗེ་ཐུགས་ཀྱི་འཕྲིན་ལྗོན་པ་ 69 རྡོ་རྗེ་ཐུགས་ཀྱི་འཕྲིན་ལྗོན་པ་ 70 རྡོ་རྗེ་ཐུགས་ཀྱི་འཕྲིན་ལྗོན་པ་



(T<sub>1</sub>) OR THE NINTH VOLUME.

There are in this volume seven separate works. Their titles in Sanscrit and Tibetan, with some remarks on their contents, are as follow :—

1. Sans. *Sarva durgati parishodhana*. Tib. <sup>(74)</sup> *Ñan-song-thams-chad-yongs-su-sbyong-wa*. From leaf 1—61. (Or Sans. *Tējo-Rāja-kalpa*; Tib. <sup>(75)</sup> *Gsi-bryit-kyi-rgyal-pohi-brtag-pa*). The clearing up of all the places of bad transmigrations (or damnation); or discussions on the shining bright prince, (the Supreme being). Reverence be to (Tib. <sup>(76)</sup>) *DPAL-RDO-RJE SEMS-DPAH*. (Sans. *Shri Vajra Satwa*). Subject—BHAGAVÁN (SHÁKYA) before all sorts of gods, demons, and *Bodhisatwas*, at the request of INDRA, gives instruction on the means of avoiding any place of damnation; and the mode of liberation from hell. The taking of refuge with *Buddha*. *Mandalas* either to be prepared really, or to be represented (or fancied) in one's mind—ceremonies to be performed—sacrifices to be made (as with burnt offerings of incense, or fragrant substances, with perfumes, flowers, &c. &c.)—*mantras* to be repeated, for obtaining purification from sin. Leaf 29. A *dháraní* (Tib. *Gxungs*) is thus uttered by CHOM-DÁN-DÁS—Om ! RATNE' RATNE', MAHA' RATNE', RATNA SAMBHAVE', RATNA KIRAN'E', RATNA MAHA' VISHUDDHE' SHUDDHAYA SARVA PÁPÁNI'-HUM-PHAT'. Translated by the Indian *Pandit* SHÁNTI GARBHA, and the Tibetan *Lotsavá* JAYA RAKSHITA.

2. Another work under the same title, and on the same subject, as before. Translated by MANIKA SRI JNA'NA, and CHA'K *Lotsavá*. From leaf 61—134. The salutation is thus, (in Tibetan)—Reverence be to BHAGAVA'N SRI SHA'KYA SINHA. Subject, as above. Instruction for making ready the *mandalas*. Enumeration of the articles to be offered. Description of the several emblems or symbols represented in the *mandalas*. Several *mantras*—prayers, praises, purification from sin. Consecration of persons or things. Leaf 80.

<sup>74</sup> ངས་ལོང་ཐམས་ཅད་ཤོད་སྤྱོད་བྱ་བའི་ཐུགས་རྟེན་གྱི་ལྷ་མོ་ལ་  
<sup>75</sup> ངམ་ལ་ལོང་ཐམས་ཅད་ཤོད་སྤྱོད་བྱ་བའི་ཐུགས་རྟེན་གྱི་ལྷ་མོ་ལ་

<sup>76</sup> ངས་ལོང་ཐམས་ཅད་ཤོད་སྤྱོད་བྱ་བའི་ཐུགས་རྟེན་གྱི་ལྷ་མོ་ལ་



The text has been printed very erroneously in the Alph. Tib., as may be seen in this volume, from leaf 337—339. That fragment consists mostly of *bija-mantras* uttered (by the benediction or grace of BHAGAVAN VAIROCHANA) by several *Bodhisattvas*, gods, and goddesses, addressed to the holy *Buddhas* (*Samanta Buddhánám*).

There is another work (from *leaf* 412—455) without any title. Subject—Instruction in the means and *mantras* for assuaging diseases, procuring abundance, getting into one's power any person or thing, and hurting or destroying others.

7. Sans. *Bhagaván Nilámbara dhara Vajra Pán'i* (tantra). Tib. <sup>(82)</sup> *Bchom-ldan-hdas-phyag-na-rdo-rjé-gos-sñon-po-chan-gyi-rgyud*. From leaf 455—467. A *tantra* by the Supreme *Buddha*, on the request of BHAGA'VAN VAJRA PA'N'Í, clothed in blue, a *Bodhisatwa*. On the means of subduing or making tame all animal beings (or creatures), ceremonies, *mantras*.

(*T<sub>HA</sub>*) OR THE TENTH VOLUME.

There are in this volume seven separate works. The titles of them in Sanscrit and Tibetan, with some remarks on their contents, are as follow :—

1. Sans. *Achala mahá krodha rájasya-kalpa*. Tib. <sup>(83)</sup> *Khro-vohi-rgyal-po-ch'hen-po-mi-gyo-vahi-rtog-pa*. From leaf 1—97. Description of the religious rites and ceremonies, concerning ACHALA MAHA KRODHA RA'JA, &c. Delivered by BHAGAVÁN (SHÁKYA) at the request of VAJRA PA'NÍ'. Subject—Enumeration of several articles concerning religious rites and ceremonies. Leaf 10, &c. There are fine ideas of the Supreme being, expressed by BHAGAVÁN and VAJRA PA'NÍ' in their colloquies. Translated by UHMA RAKSHITA, an Indian *Pandit*, and Gélóng DHERMA LOGROS.

[illegible]

83 ཁྱ་པོའི་ཆུལ་པོ་



2. Sans. *Vajra Pāṇī abhishēka mahā tantra*. Tib. <sup>(84)</sup> *Lag-na-rdo-ryé-damng-bskur-oahi-rgyud-ch'hen-po*. Leaf 101. A large *tantra*, on empowering one, or imparting to him miraculous (or superhuman) powers. Taught by VAJRA PĀ'NĪ' to MAÑJU SRI, and other *Bodhisattvas*. There are several similar expressions of adoration or salutation, to this—" *Namah samanta mukhē-bhyah, sarva tathāgātābhyah, sarvavāṇa ajana*." Instruction on several kinds of *mandalas*. Ceremonies, *mantras*, intermixed with moral maxims, prayers, hymns, and praises. Translated by SHILE'NDRA BODHI, an Indian *Upādhyāya* (master or professor), and BANDE' YE'-SHE'S-SDE', a Tibetan *Lotsavā* (interpreter or translator.)

3. Sans. *Vajra bhūmi tri*, &c. Tib. <sup>(85)</sup> *Rdo-ryé-sa-gsum-du-rgyn-va*. From leaf 328—334. The three diamond earths (or the visiting of the three *vajra* worlds.) Description of some rites and ceremonies, *mantras*.

4. Sans. *Tri samaya vṛṇha*, &c. Tib. <sup>(86)</sup> *Dam-ts'big-gsum-bkod-pa*. From leaf 334—433. Designation of three sacred (or holy) words; as, " *Namah samanta vajrānām*." Subject—Mystical theology, *mandalas*, ceremonies, *mantras*, and *bija-mantras*.

5. Sans. *Sapta Tathāgata purva pranīdhāna viśeṣha vistara*. Tib. <sup>(87)</sup> *Dé-bzhin-gshegs-pa-bdun-gyi-sñon-gyi-smon-lam-gyi-khyad-par-rgyas-pa*. From leaf 433—470. The special prayers of seven *Tathāgatas*, in former times. Delivered by CHOM-DA'N-DA'S (SHA'KYA) at the request of MAÑJU SRI, in the presence of all sorts of saints, gods and demons, at *Yangs-pa-chen* (Sans. *Vaiśālī*). Subject—Seven (imaginary) *Tathāgatas* are enumerated, at an immense distance to the east (and towards the other corners of the world), with all their good qualities and perfections; as also the prayers which they had uttered when they were practising a holy life to become *Buddhas*. Each of them, in several prayers, wished that all animal beings (or creatures) that were

---

84 ལག་པོ་འཕྲི་དབང་བསྐྱེད་པའི་རྒྱུད་ཆེན་པོ་ 85 རོ་རྒྱུ་མ་གཞན་ཏུ་རྒྱ་བ་ 86 དམ་  
ཆེན་གཞན་གཞན་པ་ 87 དེ་བཞིན་གཞན་པ་བཟུང་གྱི་ཤོན་གྱི་ཐོན་ལམ་གྱི་ཆུང་པར་རྒྱུ་པ་

suffering such and such specified kind of misery or distress, may at the time of their becoming *Buddhas*, enjoy all sorts of prosperity and happiness; as, health, wealth, peace, long life, illumination of mind, &c. (From this *sūtra* several expressions might be taken to shew the author's feeling for the universal welfare of all living creatures.) Translated by JINA-MITRA, DA'NA-SHILA, SHILENDRA BODHI, Indian *Pandits*, and BANDE' YE'-SHE'-SDE', Tibetan *Lotsavā*.

6. Another *Sûtra*. From *leaf* 470—484. On the same subject as the former. Translators as above.

7. Sans. *Tathāgata Vaidurya prabhā-nāma bala dhana samādhi dhāraṇ'ī*. Tib. <sup>(88)</sup> *Dé-bzhin-gshegs-pahi-ting-gé-hsin-gyi-stobs-skyed-pahi-baidúryahi-kod-ches-hya-vahi-gxungs*. The brightness or lustre of VAIDURYA, a *dhāraṇ'ī* for increasing the powers of deep meditation on *Tathāgata*. This *sūtra* was also delivered by CHOM-DA'N-DA'S (SHA'KYA) at the request of MAÑJU SRI, it is on a like subject with the two formers; namely, on the prayers of some *Buddhas* for the universal welfare of all animal beings. Translators, as above, (in the ninth century). Afterwards again corrected and arranged by DIPA'NKARA SRI JNA'NA (vulg. *Chovo Atisha* of Bengal) and by *Gélóng Ts'hul-khrims-gyelva'* (at *Tholing*, in *Gugé*, in the eleventh century.)

(*D*<sub>4</sub>) OR THE ELEVENTH VOLUME.

There are in this volume twenty separate works. The titles of them in Sanscrit and Tibetan, with some short remarks on their contents and characters, are as follow :—

1. Sans. *Mahá man't vipula vimána vishva supratish'hita guhyan paramahasyan kalpa rája náma dháran'í*. Tib. <sup>(89)</sup> *Nor-bu-ch'hen-po-rgyas-pahi-*

88 དེ་ བཞིན་ བཞུགས་ པའི་ རིང་ དེ་ འཛིན་ གྱི་ རྩོམས་ རྒྱུད་ པའི་ བྱུང་པའི་ རེད་ ཅེས་ ར་ བའི་  
བཟུངས་ 89 རྩོམ་ ཟུ་ རྩོམ་ པོ་ རྩོམ་ པའི་ བཞུགས་ མེད་ ཁང་ ཞིན་ ར་ འཕལ་ ར་ བཞུགས་ པ་ བཞུང་ བ་  
དམ་ པའི་ རྩོམ་ ཞིམ་ མའི་ རྩོམ་ པོ་ རྩོམ་ ར་ བའི་ བཟུངས་





12. Sans. *Alpa akshara prajñá páramitá*. Tib. <sup>(100)</sup> *Shes-rab-kyi-pha-rol-tu-phyin-pa-yi-ge-nyung-du*. From leaf 89—92. The transcendental wisdom, in few letters. By SHA'KYA to AVALOKE'SHWARA, (Tib. *Spyan-ras-grigs-dvang-phyug*). There are some *mantras*.

13. Sans. *Bhagavati prajñá páramitá hridaya*. Tib. <sup>(101)</sup> *Bchom-ldan-hdas-ma-shes-rab-kyi-pha-rol-tu-phyin-pahi-snying-po*. From leaf 92—94. Essence of the excellent transcendental wisdom. The salutation is thus—Reverence be to BHAGAVATI, the transcendental wisdom (*Prajñá páramitá*). A few explanations on some abstract terms of the *Prajñá páramitá*, as, on the five aggregates constituting the human body and soul. Given by CHENRE'SIK at the request of SHA'RIHI-BU.

14. No Sanscrit title. Tib. <sup>(1)</sup> *Sangs-rgyas-bchom-ldan-hdas-kyi-mts'han-brgya-rtsa-brgyad-pa-gxungs-sñags-dang-bchas-pa*. From leaf 94—100. The 108 names or epithets of *Buddha* BHAGAVAN, together with some *dháran'is* or charms. The salutation is thus—Reverence be to the all-knowing. Laudatory verses on the several names or epithets of *Buddha* (SHA'KYA).

15. Sans. *Ārya Mañju Shri mu'la tantra*. Tib. <sup>(2)</sup> *Hphags-pa-hjam-dpal-gyi-rtsa-vahi-rgyud*. From leaf 100—483. An original *tantra* of the venerable MAÑJU SRI. Salutation—Reverence be to *Buddha* and to all *Bodhisatvas*. Delivered by CHOM-DA'N-DA'S (SHA'KYA) to the assembled *Bodhisatvas* and gods (in the <sup>(3)</sup> *Gnas-gtsang*, the holy place in the highest heaven) in a discursive manner with MAÑJU SRI, on the moral conduct of the *Bodhisatvas*. Enumeration and recommendation of several virtues. Leaf 122. MAÑJU SRI (in his ecstasies) utters several *mantras*, like the following—" *Namah SAMANTA BUDDHA'NA'M abháva swabháva mungatánám; Namah Pratyéka*

100 ཤེས་རབ་ཀྱི་ཤ་རོལ་མ་གྱི་ཁྱེད་ཀྱང་། 101 བཤམ་ལྷོ་མ་འདྲེན་མ་ཤེས་ཀྱི་ཤ་རོལ་མ་གྱི་ཁྱེད་ཀྱང་། 1 མངམ་ཆེན་པོ་ལྷོ་མ་འདྲེན་མ་ཤེས་ཀྱི་ཤ་རོལ་མ་གྱི་ཁྱེད་ཀྱང་། 2 འཕགས་པ་འཇམ་དཔལ་ཀྱི་ཤ་རོལ་མ་གྱི་ཁྱེད་ཀྱང་། 3 བཤམ་ལྷོ་མ་

*Buddha árya shrávakánám; Namo Bodhisatwánám, dasa-bhími pratis'hítishwaránám, Bodhisatwánám, mahá satwánám, tadyathá: Om! Khakha kháki kháki, &c.*" Descriptions of all sorts of *mandalas*, rites, ceremoniea. From leaf 281—300. Astrology, related by SHA'KYA. The several *Nacshatras* (constellations or stars)—lucky and unlucky months and days—the characters of men born in any of them. Leaf 426. Predictions by SHA'KYA, respecting the birth of some great men in India, that have lived several ages after him, as PA'N'I'NI, TSANDRA GUPTA (Tib. <sup>(4)</sup> *Zla-va-sbas-pa*), also NA'GARJUNA (Tib. <sup>(5)</sup> *Klu-sgrub*) and A'RYA SA'NGA (Tib. <sup>(6)</sup> *Hphags-pa-thogs-med*) two principal philosophers, of whom there are many works in the *Stan-gyur*, and who are the ARISTOTLE and PLATO of the *Buddhists*; the founders of a reasonable, theoretical, and practical philosophy; the heads of the *Madhyámika* and *Yogáchárya* schools.

NOTE.—NA'GARJUNA is generally supposed to have flourished four hundred years after the death of SHA'KYA, to have been born in the southern part of India, and to have lived 600 years. From some chronological dates, I know that A'RYA SA'NGA lived in the sixth or seventh century after Jesus Christ.

This *tantra* is a very learned and interesting treatise, and is frequently cited by Tibetan writers. The scene of it has been placed in the highest heaven, but it is mixed with many true historical facts, with respect to the lives of princes that have either favoured *Buddhism*, or persecuted the *Buddhists* in India. Translated by order of the Tibetan king or prince BYANG-CH'HUB-HOD, (at *Tholing*, in *Gugt*, above *Garhwal* and *Kamdon*, in the eleventh century) by KUMA'RA KALASHA, and Gélóng SHA'KYA LOGROS.

16. Sans. *Siddhi eka víra*. Tib. <sup>(7)</sup> *Dpah-vo-gchig-tu-grub-pa*. From leaf 483—499. The perfect or ready hero or champion. Mystical doctrine on purification from all imperfections—for obtaining emancipation. *Mandalas*, ceremoniea, *mantras*. Translated by DIPAÑKARA SRI JN'I'NA, and GE'VAY

LOGROS. *Leaves* 499, 500. Praise bestowed on MAÑJU SRI, the acute, by CHOM-DA'N-DA'S. *Leaves* 500, 501. Praise to MAÑJU SRI, the prince of eloquence, by eight maidens.

17. Sans. *Mañju Shri sākyaśālo nāma dhāraṇī*. Tib. <sup>(8)</sup> *Hjam-dpal-zhal-nas-gsungs-pahi-gxungs*. *Leaf* 501. A *dhāraṇī* uttered by MAÑJU SRI himself—I adore (or reverence be to) the three holy ones. “*Nama Ratna Trayāya*,” &c.—significant Sanscrit sentences—a sort of collect, or short comprehensive prayer.

18. Sans. *Mañju Shri bhatarakasya prajñā-buddhi baradhana nāma dhāraṇī*. Tib. <sup>(9)</sup> *Hjam-dpal-gyi-shes-rab-dang-blo-hphel-vahi-gxungs*. *Leaf* 502. A *dhāraṇī*, by MAÑJU SRI, for increasing wit and understanding. Some other *dhāraṇīs*, by ditto.

19. Sans. *Prajñā pāramitā nāma aśtā śatakaṃ*. Tib. <sup>(10)</sup> *Shes-rab-kyi-pha-rol-tu-phyin-paki-mtshān-brgya-rtsa-brgyad-pa*. From *leaf* 503—505. The 108 names of the *Prajñā pāramitā*, or transcendental wisdom. Salutation—Reverence be to BHAGAVA'TI, *Prajñā pāramitā*. Many expressions or predicates on the inscrutable nature of the supreme intelligence.

20. Sans. *Kaushika prajñā pāramitā*. Tib. <sup>(11)</sup> *Shes-rab-kyi-pha-rol-tu-phyin-pa-kaushika*. From *leaf* 505—508. SHĀ'KYA tells to INDRA how this abstract notion, “*Prajñā pāramitā*,” should be understood.

(N<sub>1</sub>) OR THE TWELFTH VOLUME.

There are two works in this volume, both on the same subject and with the same contents. The one has been translated from Chinese, and the other from Indian or Sanscrit. Their titles and contents are as follow:—

1. Chinese. (Erroneously, Tib. <sup>(12)</sup> *Rgya-gar-skad-du*, in the volume, instead of *Rgya-nag-skad-du*). *Dēhi shing kīm kwang med jwahi shing wang*

<sup>8</sup> འཇམ་དཔལ་ཤེས་རབ་ཀྱི་མཁའ་མཁའ་ལྷོ་འཕེལ་བའི་གཞུང་སྒྲུབ་ <sup>9</sup> འཇམ་དཔལ་གྱི་ཤེས་རབ་དང་ལྷོ་འཕེལ་བའི་གཞུང་སྒྲུབ་ <sup>10</sup> ཤེས་རབ་ཀྱི་ས་རྩོལ་རྩ་ཏིན་པའི་མཆོར་བཅི་མ་བཅུད་པ་ <sup>11</sup> ཤེས་རབ་ཀྱི་ས་རྩོལ་རྩ་ཏིན་པ་ལྟོ་ཤིན་ <sup>12</sup> ཏི་མཛ་ཁད་དྲུག་ཏི་ཤེས་ཁད་དྲུག་

*kyang*. Tib. <sup>(13)</sup> *lhpags-pa-gser-hod-dam-pa-mch'hog-du-rnam-par-rgyal-vamdo-sdñhi-rgyal-po-zhes-bya-va-thé-gpa-ch'hen-pohi-mdo*. From leaf 1—208. In thirty-one chapters. Translated from Chinese by BANDE' CH'HO-SGRUB.

2. Sanscrit. *Ārya suvarṇa prabhāsa uttama sūtra Indra Rāja, nāma mahā yāna sūtra.* Tib. <sup>(14)</sup> *Hphags-pa-gser-hod-dam-pa-mdo-sdehi-dvang-pohi-1-gyal-po-zhes-bya-wa-thêg-pa-ch'hen-pohi-mdo.* From leaf 208—385. The best goldshine (or light); or the prince of all *sūtras*. A venerable *sūtra* of high principles, in twenty-nine chapters. Translated by JINA-MITRA, SHILA INDRA BODHI (for SHILĒNDRA, &c.), and BANDĒ YĒ-SHĒ'S-SDE.

This *su'tra* was delivered by BHAGAVA'N (SHA'KYA) at *Rájagriha*, on the *Gridhra kúta parvata* (Tib. *Bya-rgod-kyi-phung-pohi-ri*), in presence of his *Shravaka* disciples (among whom are mentioned those five men that first became his disciples at *Varanási*: as, A'JNA'NA KÖND'INYA', &c.), all sorts of *Bodhisatwas*, gods, demons, and a great number of the *Liccharyi Kumáras*. Subject—Several articles both of the dogmatical and moral doctrine of the *Buddhistic* faith. Some verses on impossibilities, by a *Liccharyi Kumára*. Several of the auditors, as SHÁRIHI-BU, the goddesses SARASWATÍ (Tib. *Dryangs-chan-ma*), and LAKSHMI (*Sahi-lha-mo-brtan-ma*), ask SHA'KYA on various subjects, as also the four great kings residing on the four sides of the *Ri-rab*, (Sans. *Méru*), whose Sanscrit names are, VAISHRAVANA, DHṚITA-RAS'HTRA, VIRUD'HAKA, and VIRUPAKSHA. On the 286-7th *leaves*, adoration is expressed to many *Buddhas* residing in the several corners of the world. The auditors admire much the excellence of this *su'tra*, and express their praise thereupon. SHA'KYA recommends it to their care. The beginning of this *su'tra*, with respect to the qualifications of the *Shravakas*, is much like that of the "*Sher-chen*," or *Prajná páramitá*. This is a favourite *sútra* of all

13 ལམ་གསུང་པ་ གནད་ཀྱི་ དམ་པ་ མཆོག་ རྩ་རིམ་ པར་ རྒྱུ་ བ་མདོ་ ཟེའི་ རྒྱུ་ བོ་ ཞེས་ ཅེ་  
བ་ རྒྱུ་ བ་ རྒྱུ་ བོ་ མདོ་ 16 ལམ་གསུང་པ་ གནད་ཀྱི་ དམ་པ་ མདོ་ ཟེའི་ དབང་ བོ་ རྒྱུ་ བོ་ ཞེས་  
ཅེ་ བ་ རྒྱུ་ བ་ རྒྱུ་ བོ་ མདོ་





3. Sans. *Mahá pratisara vidya rájñi*. Tib. <sup>(17)</sup> *Rig-pahi-rgyal-mo-so-sor-lhbrang-va-ch'hen-mo*. From *leaf* 86—117. The princess of learning, the great wanderer. A *dháran'í* containing instruction for preparing the *mandalas*, and performing the several ceremonies—*mantras* for procuring prosperity, for assuaging diseases, &c.—prayers and praises, addressed to *Buddhas* and *Bodhisatwas*—preservatives against all sorts of demons and noxious spirits—the taking of refuge with BUDDHA, DHERMA, and SAÑGHA. In general, this *dháran'í* is intended to render the manners of barbarous people mild and gentle. Translated by JINA-MITRA, DÁNA-SHILA, and BANDE' YE'-SHE'S-SDE'.

4. Sans. *Mahá shítani-sú'tra*. Tib. <sup>(18)</sup> *Sil-vahi-ts'hal-ch'hen-pohi-mdo*. From *leaf* 117—134. A *sú'tra* styled, "the great cool forest." Told by SHÁ'KYA to the priests and priestesses. Reverence be to the three holy ones. *Leaf* 118. Adoration, or respect, is expressed to several *Buddhas*, *Bodhisatwas*, and the disciples of SHÁ'KYA, with some added predicate of their good qualities;—as, for instance, to KA'TYA'YANA, thus, <sup>(19)</sup> *Ch'hos-kyi-gtam-la-hjigs-med-pa, Katyahi-bu-la-phyag-his'hal-lo*, "Reverence be to KA'TYA'YANA, who is intrepid in making a religious discourse;"—as also to the four great kings or guardians of the world, the twenty-eight chief *Yakshas*, to one's parents, instructors, tutors, and to the gods; and they are all requested by the suppliant to grant him his wish. Enumeration of all sorts of demons who take refuge with *Buddha*. There are several *mantras*, prayers, and praises.

5. Sans. *Mahá mantra anudhári-sú'tra*. Tib. <sup>(20)</sup> *Gsang-snags-ch'hen-po-rahes-su-hdsin-pahi-mdo*. From *leaf* 134—143. A *sú'tra* comprehending a large *mantra* (or for understanding or perceiving the great *mantra*). Instruction by SHÁ'KYA to all sorts of demons—*mantras*, prayers, and praises.

17 རིག་པའི་རྒྱལ་མོ་སོ་སོ་མེད་པ་ཆེན་མོ་ 18 སྤུ་བའི་ཤིང་ཆེན་པོའི་མདོ་ 19 ཆོས་  
ཁྲི་མཁས་པ་འཇམ་མཁས་མེད་པ་ལ་མ་ཆུང་བྱ་བ་ལྟམ་འཇམ་པོ། 20 མཁས་པ་ལྷན་ཆེན་པོ་རྒྱལ་མཁས་  
འཇམ་པོའི་མདོ་



13. Sans. *Yashovati dhāran'ī*. Tib. <sup>(27)</sup> *Grags-ldan-mahi-gzung*s. *Leave* 164, 165. *Mantras*.

14. Sans. *Jayavati-dhāran'ī*. Tib. <sup>(28)</sup> *Rgyal-ra-chun-gyi-gzung*s. *From leaf* 165—171. A *dhāran'ī* of the victorious, (or for procuring victory. Delivered by CHOM-DA'N-DA's, at the request of VAJRA PA'N'ī, for the benefit of animal beings. The wonderful effects of some specified *mantra*. Several ceremonies to be performed in order to render the *mantras* of this *dhāran'ī* efficacious for every enterprise.

15. Sans. *Mayū'ri vidya garbhé*. Tib. <sup>(29)</sup> *Rig-sñags-kyi-rgyal-mo-rma byaki-jang-snying*. *Leaves* 171, 172. The essence of the *Mayū'ri* (pea-her) *Vidya mantra*. Some *mantras*, and prayers to be delivered from all sorts of evil.

16. Sans. *A'gra pradipa-dhāran'ī*. Tib. <sup>(30)</sup> *Sgron-ma-mch'hog-gi-gzung*s. *From leaf* 172—179. The best lamp. A *dhāran'ī*. Some *mantras*, as preervatives against all sorts of evil.

17. Sans. *Aśh'ta dēvi dhāran'ī*. Tib. <sup>(31)</sup> *Lha-mo-brgyad-kyi-gzung*s. *From leaf* 179—181. Some *mantras* uttered by eight goddesses.

18. Sans. *Sarva tathāgatas'hnis'ha vijāya nāma dhāran'ī kalpa sahita*. Tib. <sup>(32)</sup> *Dé-bzlin-gshegs-pa-thams-chad-kyi-gtsug-tor-rnam-par-rgyal-ra-zhes-bya vahi-gzung-srtog-pa-dang-bchas-pa*. *From leaf* 181—188. A *dhāran'ī*. The hear ornament of victory of all *Tathāgatas*, together with some minute ceremonies.

Nos. 19, 20, 21, 22, 23, 24, six other *dhāran'īs*, nearly under the same title and on the same subject as the preceding; namely, ceremonies, *mantras*, prayers, praises, and charms against several sorts of evil. *From leaf* 188—232

25. Sans. *Aparajita dhāran'ī*. Tib. <sup>(33)</sup> *Gzhan-gyis-mi-thub-pahi-gzung*s. *Leaf* 235. A *dhāran'ī*, styled, "Not to be overpowered by any other

<sup>27</sup> རྒྱལ་པོ་ལྷ་མོ་མའི་གཞུང་སྒྲུབ་    <sup>28</sup> རྒྱལ་པོ་ལྷ་མོ་མའི་གཞུང་སྒྲུབ་    <sup>29</sup> རྒྱལ་པོ་ལྷ་མོ་མའི་གཞུང་སྒྲུབ་  
<sup>30</sup> རྒྱལ་པོ་ལྷ་མོ་མའི་གཞུང་སྒྲུབ་    <sup>31</sup> རྒྱལ་པོ་ལྷ་མོ་མའི་གཞུང་སྒྲུབ་    <sup>32</sup> རྒྱལ་པོ་ལྷ་མོ་མའི་གཞུང་སྒྲུབ་  
<sup>33</sup> རྒྱལ་པོ་ལྷ་མོ་མའི་གཞུང་སྒྲུབ་

Adorations expressed to several *Buddhas*, and other inferior saints. The wonderful effects they produce, by defending against all sorts of evil. The objects of fear are thus enumerated—Robbers, fire, water, poison, weapons, hostile bands, famine, enemy, sickness, lightning, untimely death, earthquakes, ignis fatuus, fear from one's prince, from the gods, and from all sorts of demons or evil spirits. Repetition of several *mantras*—several kinds of demoniacal possession (or occupation by evil spirits). *Leaf* 238. Enumeration of all sorts of diseases or maladies in the several members of the body.

26. Sans. *Sarva Tathágata hridaya vilokiti dháran'í*. Tib. <sup>(34)</sup> *Dé-bzhin-gshegs-pa-thams-chad-kyi-snying-po-dam-ts'hig-la-rnam-par-lta-vahi-gzungs*. From *leaf* 240—254. The essence of all *Tathágatas*. A *dháran'í* respecting one's vow or promise. CHOM-DA'N-DA'S (SHÁKYA) in *Galdan*, in the presence of BRAHMÁ, VISHNU, and MAHESHWARA, gives instruction respecting the six transcendental virtues. Deliverance from pain. Many take refuge with *Buddha*. The miseries of life. INDRA requests of CHOM-DÁN-DA's to instruct the animal beings how to remedy those evils. Moral instruction. Translated by JINA-MITRA, SHILENDRA BODHI, and BANDE' YE'-SHE'S-SDE (in the ninth century).

27. Sans. *Sarva roga prashamani dháran'í*. Tib. <sup>(35)</sup> *Nad-thams-chad-rab-tu-zhi-var-byed-pahi-gzungs*. *Leaves* 254, 255. A *dháran'í* for assuaging all sorts of diseases. Told by SHA'KYA to the *Gélongs* at *Mnyán-yod*, (Sans. *Shrávasti*).

28. Sans. *Jwara prashamani dháran'í*. Tib. <sup>(36)</sup> *Rims-nad-rab-tu-zhi-var-byed-pahi-gzungs*. *Leaves* 255, 256.

29. Sans. *Akshi roga prashamani-sūtra*. Tib. <sup>(37)</sup> *Mig-nad-rab-tu-zhi-var-byed-pahi-mdo*. A *sūtra* for assuaging the diseases of the eye. Told by

34 དེ་བཞིན་གཞན་པ་ཀུན་གྱི་ལྷིང་པོ་རྒྱུ་ལྷན་པ་ལྟ་བུ་གྲོ་གྲངས་  
 35 ལྷན་པ་ཀུན་རྩལ་ཅེ་ཞི་བར་བྱེད་པའི་གྲངས་ 36 རིས་ལྷན་པ་ཅེ་ཞི་བར་བྱེད་པའི་  
 གྲངས་ 37 མིག་ལྷན་པ་ཅེ་ཞི་བར་བྱེད་པའི་མདྲོ་

CHOM-DAN-DAS at *Rājagriha*, at the request of the great black prince of the *Yakshas*. A few *mantras*, with some superstitious ceremonies.

30. Sans. *Arsha prashamani-sūtra*. Tib. <sup>(38)</sup> *Guhang-hbrum-rab-tu-shi-var-byed-pahi-mdo*. From leaf 256—258. A *sūtra* for assuaging hemorrhoids or the piles (in the fundament).

31. Sans. *Chauri vidhwansana-dhāraṇī*. Tib. <sup>(39)</sup> *Mi-rgod-rnam-par-hjoms-pahi-gzungs*. Leaves 258, 259. A *dhāraṇī* for making a wild man tame. Told by SHA'KYA to KUN-DGA'H-VO.

32. Sans. *Bahu putra pratishara dhāraṇī*. Tib. <sup>(40)</sup> *Bu-mang-po-so-sor-hbrang-vahi-gzungs*. Leaves 259, 260. Dissension of many children. A *dhāraṇī*, told by SHA'KYA, at the request of a rich householder at *Shrāvasti*, who could not agree with PRASE'NAJIT (the king of *Kosala*). A few *mantras*. Translated by JINA-MITRA, DA'NA-SHILA, and BANDE'YE'-SHE'S-SDE'. There is another *dhāraṇī* on the same leaf.

33. Sans. *Jñānāloka dhāraṇī*. Tib. <sup>(41)</sup> *Yé-shes-ta-la-la-gzungs*. From leaf 260—263. The light of wisdom. A *dhāraṇī*. Adoration is expressed to several *Tathāgatas*. Some *mantras*.

34. Sans. *Rasmi vimalé dhāraṇī*. Tib. <sup>(42)</sup> *Hod-zer-atri-ma-med-pahi-gzungs*. From leaf 263—278. The immaculate beam (or ray of light). A *dhāraṇī*, taught by CHOM-DA'N-DA'S at *Ser-skyā* (*Capila*), before all sorts of *Bodhisattvas*, gods, and demons, at the request of a *Brahman*, who takes refuge with *Buddha*. Instruction on the fruits of good and bad actions. Some *mantras* also, translated by VIDYAKARA SANHI, and BANDE YE'-SHE'S-SDE', (in the ninth century). The *mantras* have been corrected by CHOVO ATISHA and *Gélong* BROMSTON (in the eleventh century).

38 མཁན་ འཕྲུམ་ འཕྲ་ རྩ་ ལྷི་ བཟ་ རྩེད་ པའི་ མདོ་ 39 མི་ རྩོད་ རྩམ་ པའ་ འཕྲོམས་ པའི་ མཐུངས་  
40 བྱ་ མང་ པོ་སྟོ་སྟེང་ འཕྲང་ བའི་ མཐུངས་ 41 ལེ་ རེས་ ཏ་ ལ་ ལ་ མཐུངས་ 42 རྩོད་ རྩེང་ རྩི་ མ་མདོ་  
པའི་ མཐུངས་

35. Sans. *Sarva mana antamita siddhi stupé ndma dháran'í*. Tib. <sup>(43)</sup> *Shes-pa-thams-chad-mthar-phyin-par-grub-pahi-mch'hod-rten-zhes-bya-vahi-gzunga*. From *leaf* 278—288. A heap (or sacred building) of perfectly rectified knowledge. A *dháran'í*. Ceremonies to be observed at the building and consecrating of a *Mch'hod-rten* (Sans. *Chaitya*), taught by SHAKYA, at the request of VAJRA PAÑÍ. *Mantras*.

36. Sans. *Pratitya samudpáda parihridáya dháran'í*. Tib. <sup>(44)</sup> *Rten-ching-hbrel-jan-hbyung-rahu-snying-pohi-ch'ho-gahi-gzunga*. From *leaf* 288—292. A *dháran'í* or (short treatise) on the essence of causal (or dependent) connexion of things.

37. Another *sutra* under the same title, and on the same subject. *Leaf* 293.

38. Another ditto. From *leaf* 293—297.

39. Sans. *Ushnisha jwala dháran'í*. Tib. <sup>(45)</sup> *Gtsug-tor-hbar-vahi-gzunga*. The flaming turban or diadem. A *dháran'í*. Adoration of *Budilhas*, accompanied by some *mantras*.

40. Sans. *Pradaksha ratna traya—dháran'í*. Tib. <sup>(46)</sup> *Dkon-mch'hog-gi-rten-la-hskor-ra-hya-vahi-gzunga*. *Leaves* 297, 298. A *dháran'í* (to be repeated) at circumambulating any representative of God (as *Buddha*, *Dherma*, and *Saṅgha*).

41. Sans. *Dakshini parishodhana*. Tib. <sup>(47)</sup> *Yon-yongs-su-sbyong-va* *Leaf* 298. The making clean or pure of gifts (to be offered) Some *mantras*.

42. Sans. *Prajñá varadani-dháran'í*. Tib. <sup>(48)</sup> *Shes-rah-skyed-pahi-gzunga*. *Leaves* 298, 299. A *dháran'í* for increasing wit or understanding. The salutation is thus—*Namo Ratna Trayáya*. *Namo Árya Aralokit'shwaráya*, *Bodhi-satwáya*. *Máha Satwáya*, *Máha Karunikáya*, &c. Some *mantras*.

43 ཤེས་པ་ཐམས་ཅད་མཐིལ་ཏིན་པར་བྱལ་པའི་མཆོང་རྩི་ཞེས་པ་པའི་གནཱ་དཔ 44 ཏིན་ཅིང་  
འབྲེལ་པར་འབྲུང་པའི་ལོ་མོ་ཆེན་པོའི་གནཱ་དཔ 45 གཏྲུག་རྩི་འབར་པའི་གནཱ་དཔ 46 དཀོན་མཆོག་  
མི་རྣམས་ལ་བསྐོས་པ་པའི་གནཱ་དཔ 47 ཡོན་པོ་དང་སྤྱོད་པ་ 48 ཤེས་པ་ལ་སྤྱོད་པའི་གནཱ་དཔ

43. Sans. *Pūja magha-dhāraṇī*. Tib. <sup>(49)</sup> *Mch'nod-pahi-sprin—gzungs*. *Leaves* 300, 301. The cloud of sacrifice (or oblations of several things). Adoration expressed to all the *Buddhas* in the ten corners of the world. Benefits that follow such pious or religious acts.

44. Sans. *Aparamita guṇa anuśaṅgā—dhāraṇī*. Tib. <sup>(50)</sup> *Yon-tan-bsnags-pa-dpag-tu-med-pa-zhes-bya-vahi-gzungs*. *Leaf* 301. Immense praiseworthy qualities. A *dhāraṇī*. A few *mantras*, and the benefits arising from their frequent repetition.

45. Sans. *Sarva dharma matrikā—dhāraṇī*. Tib. <sup>(51)</sup> *Ch'hos-thams-chad-kyi-yum—gzungs*. *Leaf* 302. The mother of all virtues. A *dhāraṇī*. SHA'KYA to KUN-DGA'H-VO at Shrāvastī. Some *mantras*.

46. Sans. *Balavati nāma pratyam giri*. Tib. <sup>(52)</sup> *Phyir-balog-pa-stobs-chun*. *Leaves* 302, 303. The powerful averter (of all hurtful things).

47. Sans. *Vidyā Rāja shvasa mahā*. Tib. <sup>(53)</sup> *Rig-snags-kyi-rgyal-pod-rugs-ch'hen-po*. *Leaves* 303, 304. The great breath. A principal *vidyā*. Some *mantras*. SHWA'SA MAHĀ, the prince (or chief) of the *Bhūts* (or evil spirits) takes refuge with *Buddha* (SHA'KYA), and promises that he will not hurt those that carry with them this *dhāraṇī*.

48. Sans. *Krodha vijaya kalpa guhya tantra*. Tib. <sup>(54)</sup> *Khro-vo-rnam-par-rgyal-vahi-rtog-pa—Gsang-vahi-rgyud*. From *leaf* 304—384. A mystical *tantra* on the ceremonies of the victorious wrathful (a divinity). Exhortations by that terrific deity to take refuge with the three holy ones. Description of *mandalas*, oblations, ceremonies, and *mantras*. Mystical theology.

49. Sans. *Chūdā man'i—dhāraṇī*. Tib. <sup>(55)</sup> *Gtsug-gri-nor-bu—gzungs*. From *leaf* 384—387. *Chu'dā man'i* (having a gem on the crown of his head), the

49 མཚོན་ བའི་ སྒྲིན་—གཏུངས་ 50 ཡོན་ རན་ བཟུངས་ ཡ་ དཔུག་ ཅ་ མེད་ ཡ་ ཞེས་ ར་ བའི་ གཏུངས་  
51 ཚེས་ གསལ་ ཅད་ གྱི་ ཡུམ་—གཏུངས་ 52 རྗེ་ བཞུག་ ཡ་ རྩེབས་ ཅན་ 53 རྗེ་ ལུགས་ གྱི་ རྩེབ་ ཡོ་  
—དབུགས་ ཅན་ ཡོ་ 54 རྩོ་ བོ་ རྩམ་ ཡེ་ རྩེབ་ བའི་ རྩོག་ ཡ་—གསལ་ བའི་ རྩུད་ 55 གཏུངས་ གི་ རྩོ་  
བྱ་—གཏུངས་





57. Sans. *Chakshu vishodhan'a-vidya*. Tib. <sup>(63)</sup> *Mig-rnam-par-sbyong-vahi-rig-snags*. From leaf 402—405. The clearing up of one's eye. SHA'KYA gives religious instruction to some of the *Shákayas*, who take refuge with *Buddha*.

58. Sans. *Sarva antara saṅgrāsa-dhāraṇ'ī mantra*. Tib. <sup>(64)</sup> *Bar-du-gchod-pa-thams-chad-sel-vahi-gzungs-snags*. Leaf 405. A cure against all evil. Told by CHOM-DA'N-DA's to VAJRA PA'N'I'.

59. Sans. *Draviḍa vidya Rāja*. Tib. <sup>(65)</sup> *Hgro-lding-vahi-rig-snags-kyi-rgyal-po*. From leaf 405—408. A principal *vidya*, styled, "the high soaring or flying." Told by SHA'KYA to KUN-DGA'H-VO.

60. Sans. *Dhwaja dgrakēyura-dhāraṇ'ī*. Tib. <sup>(66)</sup> *Rgyal-mts'han-gyi-rtsé-mohi-dpung-rgyan—gzungs*. From leaf 408—410. The ornament on the top of a banner. Told by SHA'KYA. Many *mantras*. Translated by JINA-MITRA, DA'NA-SHILA, and BANDE' YE'-SHE'S-SDE'.

61. Sans. *Mahī mahendra-dhāraṇ'ī*. Tib. <sup>(67)</sup> *Sahi-dvang-po-ch'hen-po—gzungs*. From leaf 410—413. The great ruler of the earth. A *dhāraṇ'ī*. Some *mantras*. Adorations paid to several saints or *Buddhas*.

62. Sans. *Mahā daṇḍ'a-dhāraṇ'ī*. Tib. <sup>(68)</sup> *Bé-chon-ch'hen-po—gzungs*. From leaf 413—416. The great staff or rod. A *dhāraṇ'ī*. *Mantras* and prayers.

63. Sans. *Sumukha-dhāraṇ'ī*. Tib. <sup>(69)</sup> *Sgo-bzang-po—gzungs*. From leaf 416—424. The good door. A *dhāraṇ'ī* by SHA'KYA, at the request of VAJRA PA'N'I'.

64. Sans. *Dherma sāgara-dhāraṇ'ī*. Tib. <sup>(70)</sup> *Ch'hos-kyi-rgya-mts'ho—gzungs*. From leaf 424—429. An ocean of virtues. Some *mantras*, by SHA'KYA at

---

63 མིལ་རྒྱལ་པུ་སྤོང་པའི་རིག་ལུགས་ 64 བཟ་ཏུ་གཅོད་པ་ཐམས་ཅད་ལེན་པའི་གནུངས་  
 ལུགས་ 65 འཕྱོ་ལྷིང་པའི་རིག་ལུགས་ཀྱི་རྒྱལ་པོ་ 66 རྒྱལ་མཚན་གྱི་ཕྱོ་མེད་དཔྱད་ཆེན་གནུངས་  
 67 ལའི་དབང་པོ་ཆེན་པོ་གནུངས་ 68 བཟ་ཏུ་ཆེན་པོ་གནུངས་ 69 སྤོ་བཟང་པོ་གནུངས་  
 70 ཆེན་ཀྱི་རྒྱ་མཚོ་གནུངས་



*Shrāvasti* (Tib. *Mnyan-yod*), who tells him this *dhāraṇī*, as a remedy against all evil. Some *mantras*, and the stories of their great efficacy.

NOTE.—There are many repetitions in the whole volume. The translation of many of the works is attributed to the celebrated translators in the ninth century, as, JINA-MITRA, DA'NA-SHILA, SURENDRA BODHI, PRAJNA VARMA, &c. and BANDE' YR'SHE'S-SDE'; but, I think they had no part in the translation of several of them, judging from the contents of these works, and of other large treatises translated elsewhere by them. And it is stated by Tibetan writers, that the princes at that time permitted only a few *Tantrika* works to be translated.

(*PHA*) OR THE FOURTEENTH VOLUME.

There are in this volume, besides some fragments, fifty-three separate works. The titles of them in Sanscrit and Tibetan, with some notices on their contents, are as follow :—

1. Sans. *Achala—dhāraṇī*. Tib. <sup>(78)</sup> *Mi-gyo-wa—gzungs*. From leaf 1—23. The firm or immoveable (a deity). A *dhāraṇī*. Instruction by SHAKYA for preparing his *mandala* and performing the ceremonies, and on the several configurations of the fingers of the hands during the ceremony. What oblations to be made. Several *mantras* to be repeated—their efficacy. Translated by DHERMA SRI-MITRA, and Gelong CH'HOS-KYI' BZANG-PO.

2. Sans. *Vajra Krodha Rāja kalpa (laghu tantra nāma)*. Tib. <sup>(79)</sup> *Rdo-rjé-khro-rohi-rtog-pa* (bsdus-pahi-rgyud). From leaf 23—57. Description of VAJRA KRODHA (an abridged *tantra*). His *mandala*. How to represent him in painting. His ceremonies, oblations, *mantras*, and praises.

The titles of the following eight works are only in Tibetan :—

3. Tib. <sup>(80)</sup> *Spyan-ras-gzugs-dvang-phyug-gi-mts'han-brgya-rtsa-brgyad-pa-gzungs-shags-dang-bchas-pa*. From leaf 57—61. The hundred and eight names or epithets of AVALOKITEŚHVARA together with some *mantras*.

78 མི་གཡོ་བ་འགྲུངས་ 79 རྡོ་རྒྱུ་མེ་ལོ་ལོ་མ་པ་ (ཡུལ་པ་ལོ་རྒྱུད་) 80 རྟལ་རྩལ་གསལ་གསལ་  
དབང་རྒྱལ་གྱི་མཆོག་གཞི་མཆོག་པ་འགྲུངས་ལུགས་དང་བཅས་པ་



*Parivrajakas* and non-*Parivrajakas*. Told by KUVE'RA, with the permission of GAUTAMA, the kinsman of the sun. He is styled by KUVE'RA, (Tib. <sup>(92)</sup>) *Dpah-ch'hen*, Sans. *Mahá Vira*, thus—Reverence to thee, great champion. In this *sútra* KUVE'RA tells how the four great kings on the *Ri-rab* (Sans. *Méru*) hearing the excellent qualities of GAUTAMA pay him their respects, with all their attendants, the *Gandharvas*, &c. and take refuge with him; and also that they promise to protect and make those to prosper who take refuge with *Buddha*. There are some *mantras* also. In general, this is an instructive *sútra*. Translated by JINA-MITRA, PRAJNA' VARMA, and BANDE' YE'-SHE'S-SDE.

15 Sans. *Mahá mégha*. Tib. <sup>(93)</sup> *Sprin-ch'hen-po*. From leaf 112—132. The great cloud (the name of a *Buddha*). Enumeration of many sorts of *Nágas*. Several names of *Buddha*, with the epithet of "cloud." Instruction to the *Nágas*. The adorations expressed by them; and their promise that they will let fall seasonable rain in *Jambudwipa*, and will keep off all hurtful things. *Mantras* and ceremonies. Translated by JINA-MITRA, SHILENDRA BODHI, and BANDE' YE'-SHE'S-SDE'.

16. Sans. *Mahá mégha váta man'dali sarva'nága hridáya*. Tib. <sup>(91)</sup> *Sprin-ch'hen-po-rlung-gi-dkyil-hkhor-gyi-léhu, klu-thams-chad-kyi-snying-po*. From leaf 132—139. The great cloud, the atmosphere, the essence of all *Nágas*. Subject, as above, enumeration of many *Nágas*. They take refuge with *Buddha*, and pay their respects to him. Praises and *mantras*.

17. Sans. *Nága Rája vira pariprich'chha-náma dháran'i*. Tib. <sup>(95)</sup> *Kluki-rgyal-po-gui-chan-gyis-nhus-pahi-gsungs*. A *dháran'i* at the request of VIKÁ, a *Nága Rája* (or principal serpent). Some *mantras*, as preservatives against poison, weapons, and other hurtful things.

---

92 དཔལ་ ཆེན་པོ་—དཔལ་ ཆེན་པོ་ ལ་ རྒྱལ་ འཛིན་ ལོ་ 93 རྒྱལ་ ཆེན་ པོ་ 94 རྒྱལ་ ཆེན་ པོ་ རྒྱུང་ ལི་  
 དབྱིན་ ལམ་ལ་ རྒྱུ་ ལེན་ རྒྱ་ རྒྱལ་ འད་ རྒྱུ་ ལོ་ 95 རྒྱུ་ རྒྱལ་ པོ་ ལཱ་ རྒྱལ་ རྒྱལ་ པོ་  
 ལཱ་ རྒྱུང་ ལོ་

18. Sans. *Mahā Gan'apati-tantra*. Tib. <sup>(96)</sup> *Ts'hogs-kyi-bdag-po-ch'hen-pohi-rgyud*. From leaf 140—148. A *tantra* of the great GANE'SA (the lord of hosts). Description of the square *mandala* in which his image must be placed. Oblations of several things, *mantras*, praises, prayers. This *tantra* was brought into Tibet by DIPANKARA SRI JNA'NA (*Chovo Atisha*), in the eleventh century.

19. Sans. *Gan'apati hridaya*. Tib. <sup>(97)</sup> *Ts'hogs-kyi-bdag-pohi-mying-po*. From leaf 148—150. The essence of GANE'SA. Some *mantras* of wonderful efficacy for obtaining success in every undertaking, and for being defended against all hurtful things. Told by SHAKYA to KUN-DGA'H-VO at *Rājagriha*. (Tib. *Rgyal-pohi-khab*.)

20. Sans. *Graha-matrikā-dhāraṇī*. Tib. <sup>(98)</sup> *Gzuh-rnams-kyi-yum—gzungs*. From leaf 150—153. A *dhāraṇī* containing the mother of the planets; or some *mantras* to render the planets propitious to keep off all hurtful things. Told by SHAKYA, at the request of VAJRA PA'N'I. Translated by SHILENDRA BODHI, JNANA SIDDHI, SHA'KYA PRABHA', and by BANDE' YE'-SHE'S-SDE.

21. Another *dhāraṇī* under the same title, and on the same subject as before. From leaf 153—157.

22. Sans. *Vasudhara. Dhāraṇī*. Tib. <sup>(99)</sup> *Nor-gyi-rgyun—gzungs*. Affluence of riches. Instruction, and some *mantras* by SHAKYA, how to escape poverty, sickness, and other hurtful things. Delivered at the request of DAVA'-ZANG-PO, a citizen of *Kóshambi*, when SHAKYA was in the thorny forest near that city.

23. Sans. *Shrī Mahā Kāla tantra*. Tib. <sup>(100)</sup> *Dpal-nag-po-ch'hen-pohi-rgyud*. From leaf 167—170. A *tantra* on SRI MAHA' KĀLA (a terrific god). How to represent him in the *mandala*. What oblations to be made. Ceremonies and *mantras*.

96 རྩོམས་ཀྱི་བདག་པོ་ཆེན་པོའི་རྒྱུད་ 97 རྩོམས་ཀྱི་བདག་པོའི་མྱིང་པོ་ 98 གཞུང་གི་རྩམས་  
ཀྱི་ཡུམ་—གཞུང་ལ་ 99 རྩོམ་གྱི་རྒྱུ་—གཞུང་ལ་ 100 དཔལ་གྱི་ལྷ་མོ་ཆེན་པོའི་རྒྱུད་

24. Sans. *A dhāraṇī on Shri Mahā Kāla. Leaves* 170, 171.

25. Sans. *Dēvi Mahā Kālī dhāraṇī. Tib.* <sup>(1)</sup> *Lha-mo-nag-mo-ch'hen-mohi-gzungs. Leaves* 171, 172. A *dhāraṇī* of KA'LI DE'VI. She is called here the sister and wife of YAMA (Tib. <sup>(2)</sup> *Gshin-rjéhi-lcham*), the mother of MA'RA (Tib. <sup>(3)</sup> *Bdud*) or CA'MA, and the queen (Tib. <sup>(4)</sup> *Dcang-phyug-ma. Sans. Ishwari*) of the *Cámarupa* world. She visited SHA'KYA after he became *Buddha*, and while he was sitting under the holy tree (*ficus indica*); and having thrice circumambulated him, prostrated herself at his feet, adored him, and was instructed by him in some *mantras*.

26. Sans. *Shri Dēvi Kāla prama rāja tantra kili. Tib.* <sup>(5)</sup> *Dpal-lha-mo-nag-mohi—bstod-pa-rgyal-pohi-rgyud. From leaf* 172—182. The highest praise bestowed on KA'LI DE'VI, for having adopted the doctrine of BHAGAVAN with respect to the ten moral virtues.

27. Sans. *Shri Dēvi Kālī nāma as'h'a shataka. Tib.* <sup>(6)</sup> *Dpal-lha-mo-nag-mohi-mts'han-brgya-rtsa-brgyad-pa. From leaf* 182—184. The hundred and eight names of SRI KA'LI DE'VI.

28. Sans. *Sapta vetuda—dhāraṇī. Tib.* <sup>(7)</sup> *Ro-langs-bdon-pa-gzungs. From leaf* 184—190. Seven manes or ghosts. SHA'KYA'S instruction to KUNDGA'H-VO, when he, on a certain occasion, was hurt by some *Tirthika Paritrñajas*, by the influence of some mischievous spirits (of dead bodies)

29. Sans. *Surupa—dhāraṇī. Tib.* <sup>(8)</sup> *Su-ru-pa, or Gzugs-legs. Leaf* 190. Some *mantras* and their effects. There are some other *dhāraṇīs* from leaf 190—200.

30. Sans. *Aparāmita ayurjuāna-mahā yāna sūtra Tib.* <sup>(9)</sup> *T'shé-dang-gyé-shes-dpag-tu-med-pa—theg-pa-ch'hen-pohi-mdo. From leaf* 200—208. Im-

---

1 ལྷ་མོ་ཀླ་མོ་ཆེན་མོའི་གཟུངས་ 2 གཤིན་རྗེའི་ལུས་ 3 བཟུང་ 4 རབང་ལུག་མ་  
 5 རབལ་ལྷ་མོ་ཀླ་མོའི་བཞུང་པ་ལྷན་པའི་རྒྱུང་ 6 རབལ་ལྷ་མོ་ཀླ་མོའི་མཆོན་བཞི་མ་  
 བཞིང་པ་ 7 རྩ་ལུངས་བཟུན་པ་, གཟུངས་ 8 ལུ་ཏུ་པ་or གཟུངས་ལུགས་ 9 རྒྱ་རང་ལེ་ཤེས་  
 རབལ་ལྷ་མོའི་པ་—ལྷག་པ་ཆེན་པོའི་མ་དེ





37. *Avalokiteśhwara ekadasha mukham, nāma dhāran'ī.* Tib. <sup>(12)</sup> *Spyan-ras-gzigs-dvang-phyug-zhal-bchu-gchig-pohi-gzungs.* From leaf 410—414. A *dhāran'ī* of the eleven-faced AVALOKITEŚHWARA. Some prayers and *mantras* for averting all sorts of evil.

38. Another *dhāran'ī* of CHENRE'SIK.

39. Sans. *Padma ku'ta tantra.* Tib. <sup>(13)</sup> *Pad-ma-chod-pau—rgyud.* From leaf 414—425. A *padma* head ornament. Ceremonies and *mantras* for averting all disagreeable things.

40. Sans. *Lokēśhwara kalpa.* Tib. <sup>(14)</sup> *Hjig-ten-dvang-phyug-gi-rtog-pa.* From leaf 425—433. A religious treatise on LOKEŚHWARA.

41. Sans. *Samanta Bhadra dhāran'ī.* Tib. <sup>(15)</sup> *Kun-tu-bzang-pohi-gzungs.* From leaf 433—436. A *dhāran'ī* of SAMANTA BHADRA. Some *mantras* for acquiring superhuman powers.

42. Sans. *Avalokiteśhwara Hayagriva dhāran'ī.* Tib. <sup>(16)</sup> *Spyan-ras-gzigs-dvang-phyug-lu-ya-gri-rahi—gzungs.* From leaf 436—438. A *dhāran'ī* of AVALOKITEŚHWARA HAYAGRIVA. Some *mantras*.

43. Sans. *Avalokiteśhvarāya nāma as'ht'a shatakum.* Tib. <sup>(17)</sup> *Spyan-ras-gzigs-dvang-phyug-gi-mts'han-brgya-rtsa-brgyad-pa.* From leaf 438—440. The hundred and eight names of CHENRE'SIK.

44. Sans. *Karunīkasya ārya jambhala jalendra su shaukara, nāma dhāran'ī.* Tib. <sup>(18)</sup> *Gnol-hdsin-ch'hu-dvang-snying-rjé-chan-gyi-gzungs—bdé-byed-ches-bya-pa.* The happy maker (he that makes happy). A *dhāran'ī* of the merciful JAMBHALA, the ruler of water. Adoration of *Buddha* and a few *mantras*.

12 ཐུག་ཀྱི་གཞིགས་དབང་ཐུག་ལེ་མཐུ་གཅིག་པུ་གཟུངས་ 13 ཡང་མ་ཅོད་པར་གྱིད  
14 རྩེག་རྩེག་དབང་ཐུག་གི་རྩེག་པ་ 15 གྱུ་རྩེ་མཐུང་པོའི་གཟུངས་ 16 ཐུག་ཀྱི་གཞིགས་དབང་  
ཐུག་ཀ་ཡ་གི་པའི་གཟུངས་ 17 ཐུག་ཀྱི་གཞིགས་དབང་ཐུག་གི་མཆོག་བཅི་མ་པའི་པ་  
18 གཞེད་ལྔའི་རྩེ་དབང་གི་རྩེ་ཅན་གྱི་གཟུངས་པའི་ཕྱེད་ཚེས་ཐ་པ་

45. Sans. *Ruchira āṅgayas'h'i-dhāraṇ'ī*. Tib. <sup>(19)</sup> *Lus-kyi-doyibs-mdses-pa—gzungs*. From leaf 441—443. A *dhāraṇ'ī* of the handsome bodied. Some *mantras* for obtaining some specified prosperity.

46. Sans. *Siṅha nāda tantra*. Tib. <sup>(20)</sup> *Seng-géhi-sgra*. From leaf 443—445. The lion's voice. Some *mantras* by SHÁKYA, and their efficacy.

47. Sans. *Avalokitéśwarāya siṅha nāda dhāraṇ'ī*. Tib. <sup>(21)</sup> *Spyan-ras-gzigs-dvang-phyug-senge-sgrahi—gzungs*. From leaf 445—453. The lion-voice of AVALOKITEŚHWARA. A *dhāraṇ'ī*. *Mantras* and their efficacy.

48. Sans. *Avalokitéśwara mātī-dhāraṇ'ī*. Tib. <sup>(22)</sup> *Spyan-ras-gzigs-dvang-phyug-gi-yum—gzungs*. From leaf 455—457. The mother of AVALOKITEŚHWARA. A *dhāraṇ'ī*. Some *mantras* and their virtues. Told by SHÁKYA at *Yangs-pa-chen*, on the request of KUNTU-ZANG-PO.

49. Sans. *Sarva tathāgata matani Tārā vishva-karma bhawa-tantra*. Tib. <sup>(23)</sup> *Dé-bzhin-gshegs-pa-thams-chad-kyi-yum-sgrol-ma-las-sna-ts'hogs-lbyung-vazhes-bya-vahi-rgyud*. From leaf 457—480. A *tantra* shewing how various things originated from TĀ'RA', the mother of all *Tathāgatas*. Told by SHÁKYA to MAÑJU SRI. Praises, prayers, *mantras*. Translated by DHARMA SRI MITRA, and *Lotsavá Gélong CH'HO-S-KYI ZANG-PO*.

50. Sans. *A'rya Tārā Bhádra náma as'h'ta shatakam*. Tib. <sup>(24)</sup> *Rje-btsun-ma-hphags-ma-sgrol-mahi-mts'han-brgya-rtsa-brgyud-pa*. From leaf 480—483. The hundred and eight names of the venerable TĀ'RA'.

51. Sans. *Tārā dévi náma as'h'ta shatakam*. Tib. <sup>(25)</sup> *Lha-mo-sgrol-mahi-mts'han-brgya-rtsa-brgyud-pa*. The hundred and eight names of TĀ'RA' DEVI'.

19 ལུས་ཀྱི་དཀྱིལ་མཛེས་པ་—གནུངས་ 20 སེང་གེའི་སྒྲ་ 21 སྤྲུལ་འཕྲུལ་གསལ་དབང་ལྷུང་  
 སེང་གེ་སྤྲུལ་གནུངས་ 22 སྤྲུལ་འཕྲུལ་གསལ་དབང་ལྷུང་གི་ཡུམ་—གནུངས་ 23 དེ་བཞིན་གསལ་  
 པ་ཐམས་ཅད་ཀྱི་ཡུམ་སྟོན་མ་ལས་ཕྱ་ཚེ་གས་འབྱུང་བ་ཞེས་པ་བཤེས་ཏེ་ 24 རྩ་བཅུན་མ་  
 འཕགས་མ་སྟོན་མའི་མཚན་བཅི་ཙ་བཅིང་པ་ 25 ལྷ་མོ་སྟོན་མའི་མཚན་བཅི་ཙ་བཅིང་པ་

52. Sans. *A'gra pradīpa dhāraṇī vidya rāja*. Tib. <sup>(26)</sup> *Rig-shags-kyi-rgyal-mo-sgron-ma-mch'hog-gi-gzungs*. From leaf 483—495. A principal *mantra*, called, "The best lamp." Some *mantras* of great efficacy for obtaining prosperity, and being freed from adversity.

53. Sans. *Tārā Svā pratīṇā-dhāraṇī*. Tib. <sup>(27)</sup> *Sgrol-ma-rang-gis-dam-bchas-pahi-gzungs*. Leaves 495, 496. A *dhāraṇī* on the promise made by TA'RA' herself. Some *mantras*, said to be of wonderful effect

(B<sub>A</sub>) OR THE FIFTEENTH VOLUME.

There are two volumes under the letter *B* (the fifteenth and the sixteenth volumes). The first is called *Ba-gong* (the upper *B*), the latter, *Ba-hog* (the lower *B*).

First the *Ba-gong*, or fifteenth volume.

There are in this volume seven separate works. Their titles in Sanscrit and Tibetan, together with some notices on their contents, are as follow:—

1. Sans. *Amogha pāsha hridayam mahā yāna sūtra*. Tib. <sup>(28)</sup> *Don-yot-shags-pahi-snying-po-theq-pa-ch'i'en-poku-mdo*. From leaf 1—11. A *sūtra* of high principles, containing the essence of AMOGHA PA'SHA (a deified saint), related by CHENRE'SIK. The salutation is thus—Reverence be to A'RYA AMOGHA PA'SHA; reverence be to BUDDHA; reverence to the great Merciful One. SHA'KYA is on the top of the mountain of *Patula*, the residence of CHENRE'SIK, together with eighteen thousand *Gélongs*, an infinite number of *Bodhisatwas*, and *Devas* of *Gnas-gtsang* (the pure place or holy heaven). He gives them religious instruction. CHENRE'SIK tells this *sūtra*. Moral instruction, with several *mantras* of great efficacy, and ceremonies with which they must be repeated.

2. Sans. *Saraswatī Shri Dēvi*. Tib. <sup>(29)</sup> *Dpal-lhu-mo-sgra-dryangs*. Leaves 11, 12. The praise of that goddess.

---

26 འུ་གཤམ་གྱི་ཆུ་མོ་ལྷ་མ་མཆོག་གི་གཞུང་པ་ 27 སྒྲོལ་མ་ཀླུ་མ་ལ་འཇམ་མཉམས་པའི་གཞུང་པ་ 28 རྟ་པའི་ལེན་ཞུས་པའི་ལྷ་པོ་ཤིག་པ་ཆེན་པའི་མཛོད་ 29 དཔལ་ལྷ་མོ་ལྷ་དཔལ་

3. Sans. *Shri Mahā Dēvi vyākaraṇa*. Tib. <sup>(30)</sup> *Lha-mo-ch'hen-mo-dpal-lung-bstan-pa*. From leaf 12—19. Account of SRI MAHĀ DE'VI (*Lakshmi*). Told by SHĀKYA to CHENRE'NIK in the (Tib. <sup>(31)</sup>) *Bdē-va-chan* (Sans. *Sukhavatī*) world. Prophecies of several *Buddhas* of her future exaltation. Her former moral merits. The benefits arising from repeating her names. *Leaves* 18, 19. Her several names *Mantras*

4. Sans. *Mahā shrayā sūtra*. Tib. <sup>(32)</sup> *Dpal-ch'hen-mohi-mdo*. *Leaves* 19, 20. A *sūtra* on MAHA SRI DE'VI. Told by SHĀKYA to CHENRE'NIK in *Sukhavatī*. Her twelve names are thus in Tibetan.—<sup>(33)</sup> 1 DPAL-LDAN-MA. 2 BKRA-SHIS-MA. 3 PAD-MAHI-PHRENG-VA-CHAN. 4. NOR-GYI-BDAG-MO. 5. DKAR-MO. 6. GRAGS-PA-CH'HEN-MO. 7. PAD-MAHI-SPYAN. 8. HOD-CH'HEN-MO. 9. BYED-PA-MO. 10. ZAS-SBYIN-MA. 11. RIN-PO-CH'HE'-RAB-TU-SIYAN-MA. 12. DPAL-CH'HEN-MO. *Mantra*—*Syadya thedara jini ghrini, sarva artha sādhanī shashini alakshmini, menésheya. Siddhantamē mantra pañā: swāhā*. Translated by JINA-MITRA and BANDE' VE-SHE S-SDE'.

5. The twelve names of ditto. *Leaves* 20, 21.

6. Sans. *Vajra pātāla (nāma tantra rāja)*. Tib. <sup>(34)</sup> *Rdo-rjé-sa-hog-gi-rgyud-kyi-rgyal-po*. From leaf 21—66. The salutation is thus—Reverence be to the Supreme being and to MAÑJU SRI. A principal *tantra* containing a prolix description of *mandalas*. Ceremonies, *mantras*, and mystical doctrine with respect to the infernal (or lower) regions, told by SHĀKYA, at *Shrāvastī*, (Tib. *Mnyan-yod*.) in the presence of many priests, *Bodhisattvas*, gods, and demons.

7. Sans. *Bhūta damara (maha tantra rāja)*. Tib. <sup>(35)</sup> *Hbyung-po hdul-*

<sup>30</sup> ལྷ་མོ་ཆེན་མོ་དཔལ་ལྷན་པ་      <sup>31</sup> བདེ་བ་ཅན་      <sup>32</sup> དཔལ་ཆེན་མོའུ་མདོ་  
<sup>33</sup> 1. དཔལ་ལྷན་མ་ 2. བཟ་མེས་མ་ 3. ཕར་མའི་ཐོང་བ་ཅན་ 4. རྟེན་གྱི་བདག་མོ་ 5. དཀར་མོ་  
 6. ཐགས་པ་ཆེན་མོ་ 7. ཕད་མའི་ཐུན་ 8. རེང་ཆེན་མོ་ 9. ཐུང་པ་མོ་ 10. རྩལ་ཤྱིན་མ་  
 11. རིན་པོ་ཆེ་རྩལ་ཏུ་ཐུན་མ་ 12. དཔལ་ཆེན་མོ་      <sup>34</sup> རོ་རྩེ་ས་འོག་གི་རྒྱུད་གྱི་རྒྱུ་པེ་  
<sup>35</sup> འབྲུག་པོ་འདུག་པ་—རྒྱུད་གྱི་རྒྱུ་པོ་ཆེན་པོ་དཔལ་རོ་རྩེ་སེམས་དཔུང་

*ra—rgyud-kyi-rgyal-po-ch'ken-po.* From *leaf* 66—105. The subduing or taming of ghosts (or evil spirits). Salutation thus—Reverence be to ŚRĪ VAJRA SATWA. (Tib. *Dpal-rdo-rjé-sems-dpah*). Subject—The manner of subduing all male and female *Bhūts*. The speaker is VAJRA DHARA (*Rdo-rjé-ch'hang*). *Leaf* 80. Explication of several symbols (SANS. *mūdra*) or configurations of the fingers of the hands, the fists, &c. Several *mantras* and ceremonies to be performed for obtaining the favour of such and such a demon. Translated by BUDDHA A'KARA VARMA, and GÉLONG CH'HO-S-KYI-SHES-KAP.

(*B<sub>A</sub>-HOC*) OR THE SIXTEENTH VOLUME.

The lower or latter *B*.

There is only one work, with the following title and contents :—

Sans. *Arya amogha pasha kalpa Raja*. Tib. <sup>(26)</sup> *lhpags-pu-don-yod-pahi-zhags-pahi-ch'ho-ga-zhib-mohi-rgyal-po*. From leaf 1—569. Minute description of the religious rites and ceremonies of *ĀRYA AMOGHA PA'SHA*. The salutation is thus—Reverence be to *Buddha*, and to all *Bodhisattvas*. Subject—Description of *mandalas*, ceremonies, *mantras*, praises, instruction. The several parts of this volume have been translated by different persons at different times; the end, by SHAKYA and Gélóng RIN-CH'HEN-GRUB.

(*M*<sub>4</sub>) OR THE SEVENTEENTH VOLUME.

There are in this volume sixteen separate works or treatises. Their titles in Sanscrit and Tibetan, with some short notices on their contents, are as follow :—

36 འཕགས་པ་ དེ་མ་ རྟོག་ པའི་ ཞབས་ པའི་ མོ་ ག་ ཞེས་ མེད་ རྩེ་ པ་

1. Sans. *Sarva karma āvaran'a vishodhani—nāma dhāran'ī*. Tib. <sup>(37)</sup> *Las-kyi-sgrib-pa-thams-chad-rnam-par-shyong-ra-zhes-bya-vahi-gzun*<sub>s</sub>. From leaf 1—3. A *dhāran'ī* for making clear all the stains of mora<sup>1</sup> works (or for putting away all moral deformities). The salutation is thus—Reverence be to BHAGAVA'N, (Tib. <sup>(38)</sup> *Bchom-ldan-hdas*), the undisturbed. *Namo Ratna Trayāya*. There are a few *mantras*, and some benefits are enumerated as attainable by repeating them

2. Sans. *Vidyā uttama mahā tantra*. Tib. <sup>(39)</sup> *Rig-pa-mch'log-gi-rgyud-ch'hen-po*. From leaf 3—365. A large *tantra* of the chief *vidyā*, taught by CHA'KNA' DORJE' (Sans. *Vajra Pān'ī*) by the permission of CHOM-DA'N-DA'S (*Shākya*) at *Shrāvastī*. *Mantras*, with instruction how to make use of them : on what occasions to write them ; on what days to perform the ceremonies and burn incense ; and what things are to be obtained by them. Leaf 37. CHA'KNA' DORJE' having prostrated himself at the feet of CHOM-DA'N-DA'S (*Shākya*) utters this *mantra*—*Namo Ratna Trayāsya ; Namashačan'da Vajra Pānisya Mahā Yaksina śenapatīsyā ; Namashačan'da pramatānāya, swāhā. Hiri miri tirini, swāhā*. Ceremonies of RUDRA'NI, (Tib. <sup>(40)</sup> *Nag-mo-drag-mo*.) of *Jayarati*, (Tib. <sup>(41)</sup> *Rgyal-va-chan-ma*.) &c. Several sorts of *mandalas*. Ceremonies for obtaining any specified kind of prosperity ; as, health, longevity, wealth, victory over an enemy, faculty of perceiving and retaining what one has heard or learned. The ceremonies of KARTIKEYA (Tib. <sup>(42)</sup> *Smin-drug-gi-bu*) ; of six great goddesses, as, UMA' (Tib. <sup>(43)</sup> *Dkah-bzlog*) ; &c. The expelling of evil spirits. The curing of lunatics (or madmen), and of those suffering from consumption by several sorts of meat and drink, or

37 ལས་ ཁྱི་ སྒྲིབ་ པ་ ཐམས་ ཅད་ རྣམ་ པར་ སྦྱང་ བ་ ཞེས་ ཐུ་ བཅི་ བཀྲངས་ 38 བཅོམ་  
ལྷན་ འདས་ 39 རིག་ པ་ མཆོག་ གི་ རྒྱུད་ ཚུན་ པོ་ 40 རྣམ་ མོ་ ངམ་ མོ་ 41 རྒྱལ་  
བ་ ཅན་ མ་ 42 སྐྱོན་ རྩལ་ གི་ རུ་ 43 དཀྱའ་ བརྒྱུན་

potions. Several modes of curing diseases also. On *leaf* 365 there is a *stôka* in four lines thus:—(Tib. <sup>(11)</sup>)

*Nad-med-pa-ni-nyed-pahi-mch'hog,*

*Ch'hog-shes-pa-ni-nor-gyi-mch'hog,*

*Yid-bstan-pa-ni-gnyen-gyi-mch'hog,*

*Mya-nan-lhas-pa-bdê-rakhi-n'ch'hog.*

Health is the chief acquirement.

Content is the best riches.

Firmness of mind is the best kinsman.

Deliverance from pain is the chief happiness.

*Dhon-mch'hog-gsum-la-phrag-hs'hal-lo*

Reverence be to the three holy ones

Translated by VIDYAKARA PRABHĀ, and PATERSON, a Tibetan *Lotsavā*. From *leaf* 366—368. The eight names of CHAKNA' DORJE' (Sans. *Vajra Pānī*) together with some *mantras*.

3 Sans. *Vajra vidāraṇā-nāma-dhāraṇī* Tib. <sup>(11)</sup> *Rdo rje-rnam-pa-hjoms pa-shes-hya-rakhi-gzung*. From *leaf* 365—370. A *dhāraṇī* styled "the subduer of the thunderbolt." Some *mantras*, and their efficacy.

4 Sans. *Mahā vajra mērushikhara kṛta gura-dhāraṇī* Tib. <sup>(11)</sup> *Rdo rje-la-ri-rab-ch'i-hen-pohi-rtse-mohi-khang-pa-brtsegs-pahi-gzung*. From *leaf* 370—419. The storied house (or palace) on the top of the great diamond (immoveable) *Ri-rab* (Sans. *Mēru*). A *dhāraṇī*. Salutation thus—Reverence

44 ཀད་མེད་པ་ནི་ནད་པའི་མཚོག་པོ།

ཚོག་མེད་པ་ནི་ཉེ་མེད་མཚོག་པོ།

ཡེད་པར་ཀ་པ་ནི་གཞིག་ཀྱི་མཚོག་པོ།

ལྷ་ངན་ལཱ་པ་པ་པའི་མཚོག་པོ།

དཔོན་མཚོག་གཞུང་ལ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་

45 རྩ་རྩ་རྩ་པ་པ་པ་པའི་མཚོག་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་

46 རྩ་རྩ་པ་པ་པའི་མཚོག་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་

རྩ་རྩ་པ་པ་པའི་མཚོག་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་



be to *Buddha* and to all *Bodhisattvas*. Told by SHA'KYA, when he was in that house on the top of the *Méru*. Subject—Praise of SHA'KYA by the gods and *Bodhisattvas*. Exhortations to go to him, and to hear his doctrine. His instruction on several subjects. Metaphysical speculation on the nature of *Tathágata* (God) in a discourse between CHAKNA', DORJE' (Sans. *Vajra Pán'i*) and SHA'RADWA TIHI-BU. Translated by the Indian *Upádhyaya* (Mkhan-po, master or professor) SHILE'NDRA BODHI, JNA'NA SIDDHI, and BANDE' YE'-SHE'S-SDE'.

5. Sans. *Vajra ajita anala prañihán'i—dháran'i*. Tib. <sup>(17)</sup> Rdo-rjé-mi-hpham-pa-mé-ltar-rab-tu-rmongs-byed—gzungs. From leaf 419—424. The invincible *Vajra*, that makes blind like fire. All sorts of demons utter great noise in their distresses, and beg CHOM-DA N-DA's to protect them. His instruction to them.

6. Sans. *Dasha Vajrá Pán'ina hridaya*. Tib. <sup>(18)</sup> Lag-na-rdo-rjé-behuhi-snying-po. From leaf 424—426. The essence of ten *Vajra Pán'is*. Some *mantras* and *bija-mantras*.

7. Sans. *Vajra dānda—Nāga samaya*. Tib. <sup>(19)</sup> Rdo-rjé-mch'hu—kluh-dam-tshig. From leaf 426—466. The *Vajra* (or diamond) beak; or the oath or promise of a *Nāga* (or serpent). Some ceremonies and *mantras* to the *Nāgas* (or serpents) for obtaining seasonable rain. The *Nāgas* promise that they will not hurt the corn, &c.

8. Sans. *Sadhrisha aya śśh'ha*. Tib. <sup>(50)</sup> Lchags-mch'hu-uag-po. Leaves 466, 467. The black iron beak (or bill).

9. Sans. *Loha dun'da—dháran'i*. Tib. <sup>(51)</sup> Lchags-mch'hu—gzungs. Leaves 469, 470. The iron bill (or beak). A *dháran'i* by SHA'KYA to INDRA, on the means of subduing all evil spirits that are noxious to his doctrine.

10. Another *dháran'i* of the same title. Leaf 472.

17 རྩོ་རྩེ་མི་འཕམ་པ་མེ་ལྷུང་རྩལ་ཐུ་མོངས་བྱེད་གནངས་ 48 ལག་ན་རྩོ་རྩེ་བརྩེ་ལྷིང་པེ  
49 རྩོ་རྩེ་མཆུ་—ལྷེའི་དམ་ཆེན་ 50 ལྷགས་མཆུ་ནག་པོ་ 51 ལྷགས་མཆུ་—གནངས་

11. Sans. *Kundalya mrta kridāya—dhāraṇī*. Tib. <sup>(52)</sup> *Bdud-rtsi-thab-sbyar-gyi-snying-po—gzungs*. Leaf 474. Some *mantras* by DORJE KHROVO, (Sans *Vajra Chanḍa*) on the permission of CHOM-DA'N-DA's, for the benefit of all animal beings.

12. Sans. *Mahā bala—mahā yāna sūtra*. Tib. <sup>(53)</sup> *Stobs-po-ch'i-hé—theg-pa-ch'hen-pohi-mdo*. Leaf 489. 'The great strong (or powerful) one. A *sūtra* of high principles. Some *mantras* of VAJRA KRODHA MAHA' BALA—their efficacy. The MAHA' BALA is *Tathāgata*, is *Dherma*, is all ;—therefore MA'RA or CA'MA repairs for protection to MAHA' BALA.

13. Sans. *Vighna vinaya grādātrā—dhāraṇī*. Tib. <sup>(54)</sup> *Bgegs-sel-vahi—gzungs*. Leaf 489. A *dhāraṇī* against mischievous spirits.

14. Sans. *Mahā yaksha sūnapatayē nāra kuvera kalpa*. Tib. <sup>(55)</sup> *Gnod-sbyin-gryi-sdē-dpon-ch'hen-po-gar-mkhan-mch'hog-gi-brtag-pa*. Leaf 521. SHA'KYA in the palace of KUEVA. Descriptions of the great *mandala*. Some ceremonies and *mantras*, and reflections on the supreme spirit, by MAHA' YAKSHA, upon the permission and benediction of SHA'KYA.

15. Sans. *Jambhala shri—dhāraṇī*. Tib. <sup>(56)</sup> *Gnod-hdsin-dpal—gzungs*. Leaf 523. A *dhāraṇī* consisting of some *mantras*.

16. Sans. *Jambhala Jalendra yathā lasatā kalpa-nāma*. Tib. <sup>(57)</sup> *Gnod-gnas-drang-po-ji-ltar-hbyung-vahi-rtog-pa*. On the manner of the origin of JAMBHALA JALENDRA. Many *mantras*. At the end—Om ! *Supratis'htha Vajrayē, svāhā*.

(T<sub>52</sub>) OR THE EIGHTEENTH VOLUME.

There is only one work in this volume, under the following title :—

Sans. *Bhagavati Āryā Tārā mūla kalpa*. Tib. <sup>(58)</sup> *Behom-ldan-hdas-ma-lphags-ma-sgröl-mahi-rtsa-vahi-rtog-pa*. From leaf 1—453. Minute des-

<sup>52</sup> བཅུང་མི་ཐལ་ལྷུང་མི་ལྷིང་པོ་གཞུངས་      <sup>53</sup> རྩེ་བལ་པོ་ཆེ་ཐེག་པ་ཆེན་པའི་མདོ་  
<sup>54</sup> བཞེགས་སུ་ལཱ་བའི་གཞུངས་      <sup>55</sup> གཞོད་ལྷིན་མི་མི་དཔོན་ཆེན་པོ་གཟུ་མཁའ་མཆོག་གི་  
 བཅོག་པ་      <sup>56</sup> གཞོད་ལྷིན་དཔལ་གཞུངས་      <sup>57</sup> གཞོད་གཤམ་དབང་པོ་རྩེ་ལྷུང་  
 བའི་རྩེག་པ་      <sup>58</sup> བཅེས་ལྷན་ལྷུང་མ་ལྷགས་མ་ལྷོག་མའི་མ་ལྷོག་པ་

cription of religious rites and ceremonies concerning TA'RA', a goddess, styled elsewhere, the mother of all *Tathāgatas*. CHENRE'SIK (Sans. *Avalokiteśvara*) sent by AMITA'BHA from the *Sukhavati* world, visits SHA'KYA, and after having delivered to him AMITA'BHA'S compliments, praises him (SHA'KYA) in several verses (seven or eight). SHA'KYA with CHENRE'SIK, in a discursive manner, tells all sorts of religious rites and ceremonies. There are descriptions of *mandalas*, ceremonies, and some *mantras*. Instruction on several subjects. On the six transcendental virtues. The subject of this volume is, in general, mystical and moral doctrine. Besides CHENRE'SIK, several of SHA'KYA'S disciples are introduced speaking, as SHA'RIHI-BU, MONGOIYANA, and others.

(TS'HA) OR THE NINETEENTH VOLUME.

There are in this volume twenty-two separate works. Their titles in Sanscrit and Tibetan, together with some short notices on their contents are as follow :—

1 Sans. *Mani bhadra—dhāraṇ'ī*. Tib. <sup>(59)</sup> *Nor-bu-bzang-pohi-gzungs*. From *leaf* 1—3. The son of MAHA' YAKSHA SE'NAPATI visiting SHA'KYA at *Shrāvastī*, promises to him, that whoever of the *Gélongs* and *Gélongmas* shall daily thrice repeat this *Snying-po* (*mantra* or *bija-mantra*)—*Namo Ratna Trayaya : Namo Mani Bhadrāya, Mahā Yaksha Sēnapatayé*, &c. he will defend him, and supply all his necessities.

2 Sans. *Mani bhadra yuksha-sēna kalpa*. Tib. <sup>(60)</sup> *Gnod-sbyin-gyi-sde'-dpon-ch'hen-po-nor-bu-bzang-pohi-rtog-pa*. From *leaf* 3—20. Some ceremonies and *mantras* concerning MANI BHADRA.

3 Sans. *Mékhala—dhāraṇ'ī*. Tib. <sup>(61)</sup> *Mé-kha-la—gzungs*. From *leaf* 20—27. A *dhāraṇ'ī*, styled *Mékhala* (a girdle or zone). Name of a *vidyā*

<sup>59</sup> མཆོད་ བྱ་ བཟང་ པོའི་ བཟུངས་  
པོའི་ རྟོག་ བ་

<sup>60</sup> གནོད་ ལྷིན་ ལྷི་ ལྷི་ དཔོན་ ཆེན་ པོ་ མཆོད་ བྱ་ བཟང་

<sup>61</sup> མེ་ ཀ་ ལ་—བཟུངས་



11. Sans. *Subāhu pariprichch'ha-tantra*. Tib. <sup>(67)</sup> *Dpung-bzangs-kyis-zhus-pa-zhes-bya-vahi-rgyud*. A *tantra* delivered by CHA'KNA' DORJE, at the request of SUBA'HU (one with a good or handsome arm). *Leaves* 40, 41. Subject—Instruction on the fruits of good morals.

12. Sans. *Sarvā mandala samānya vidhana guhya tantra*. Tib. <sup>(68)</sup> *Dkyil-hkhor-thams-chad-kyi-spyi-hi-ch'ho-gu-gsang-vahi-rgyud*. From *leaf* 71—108. General rites and formulæ used in every *mandala*. A mystical *tantra*, taught by CHA'KNA DORJE (*Vajra Pān'i*). The salutation is thus—Reverence be to the All-knowing. Subject—Enumeration of several sorts of *mandalas*, and description of the ceremonies practised in each of them. Disposition of the figures representing the several divinities introduced in the *mandala*. Explication of the several symbols (1 *mudra*) in the hands of the deities in the *mandala*; as, *trisul*, for RUDRA; *discus*, for VISHNU; *padma*, for BRAHMA; a *javelin*, for SAMBARA; a *vajra*, for INDRA; a *furnace*, for the god of fire; a *club*, for YAMA; a *sword*, for NIRRTI; a *snare*, for the god of water; a *banner*, for VAYU; a *staff*, for KURVERA, &c. &c. This is an instructive *tantra* on the rites and ceremonies practised in the *mandalas*. It is in verse, and in an easy style.

13. Sans. *Dhyānottara vitālā krama*. Tib. <sup>(69)</sup> *Bsam-gtan-gyi-phyi-marim-par-phyé-ra*. From *leaf* 108—112. A gradual evolution of meditation. Several degrees of meditation.

14. Sans. *Su siddhikara mahā tantra—Sādhonopamāyika vitālā*. Tib. <sup>(70)</sup> *Legs-par-grub-par-byed-pahi-rgyud-ch'hen-po-las, sgrub-pahi-thabs-rim-par-phyé-ra*. From *leaf* 112—187. From a large *tantra*, on accomplishment; the analysis of the means of obtaining perfection, or emancipation. Delivered by VAJRA PĀN'I, (Tib. <sup>(71)</sup> *Phyag-ua-rdo-rje*) on the request of MAHA

<sup>67</sup> དཔུང་བཟངས་ཀྱིས་ཕུག་པ་ཞེས་པ་བའི་རྒྱུད་      <sup>68</sup> དཀྱིལ་མཆོད་པའི་ཐུག་པ་ཅན་གྱི་ཕྱི་ལོ་  
<sup>69</sup> རྩམས་པའི་ཐུག་པ་ཅན་གྱི་ཕྱི་ལོ་མ་འཇུག་པའི་ཐུག་པ་ཅན་གྱི་ཕྱི་ལོ་  
<sup>70</sup> རྩམས་པའི་ཐུག་པ་ཅན་གྱི་ཕྱི་ལོ་མ་འཇུག་པའི་ཐུག་པ་ཅན་གྱི་ཕྱི་ལོ་  
<sup>71</sup> ཕྱག་པ་ཅན་གྱི་ཕྱི་ལོ་



17. Sans. *Swāsti gāthā*. Tib. <sup>(75)</sup> *Bdē-legs-kyi-ts'higs-su-bchad-pa*. From leaf 233—235. Some verses on happiness.

18. Sans. *Swāstiyāna gāthā*. Tib. <sup>(76)</sup> *Bdē-legs-su-hgyur-vahi-ts'higs-su-bchad-pa*. Verses on the state of those that are happy. Told by SHĀ'KYA at the request of a god. Enumeration of some moral duties—they that practise (or observe) them are happy.

19. Sans. *Dēra pariprich'chha mangala gāthā*. Tib. <sup>(77)</sup> *Lhas-zhus-pahi-bkra-shis-kyi-ts'higs-su-bchad-pa*. Leaves 236, 237. Some benedictory verses. at the request of a god. Another ditto.

20. Sans. *Pañcavi tathāgata mangala gāthā*. Tib. <sup>(78)</sup> *Dé-bzhiin-gshegs-pa-lñahi bkra-shis-kyi-ts'higs-su-bchad-pa*. Benedictory verses or hymns on five *Tathāgatas* (the five *Dhyāni Buddhas*) commencing with VAIROCHANA. Another hymn.

21. Sans. *Mangala gāthā*. Tib. <sup>(79)</sup> *Bkra-shis-kyi-ts'higs-su-bchad-pa*. From leaf 240—242. Benedictory verse, or hymn.

22. Sans. *Ratna tri swāsti gāthā*. Tib. <sup>(80)</sup> *Dkon-mch'hog-gsum-gyi-bkra-shis-kyi-ts'higs-su-bchad-pa*. Leaves 242, 243. A hymn on the three holy ones, uttered by CHOM-DA'N-DA'S (*Shākya*) at the request of DE'SPA. (a liberal man) a householder. Translated by JI'NA-MITRA, and BANDI' YE'-SHE'S-SDE'.

(D<sub>22</sub>) OR THE TWENTIETH VOLUME.

There are in this volume three separate works. Their titles and contents are as follow :—

1. Sans. *Sarva dherma mahā sānti bodhi chitta kulaya Rājā*. Tib. <sup>(81)</sup> *Ch'hos-thams-chud'xdsogs-pa-ch'i'en-po-byang-ch'i'hub-kyi-sens-kun-byed-rgyal-po*.

75 བདེ་ལེགས་ཀྱི་རྒྱུ་བཅད་པ་ 76 བདེ་ལེགས་ལྷ་འཁྱུར་བའི་རྒྱུ་བཅད་པ་  
77 ལུས་ལུས་པའི་བཟ་ཤིས་ཀྱི་རྒྱུ་བཅད་པ་ 78 དེ་བཞིན་གསེགས་པ་ལྷ་འི་བཟ་ཤིས་ཀྱི་  
རྒྱུ་བཅད་པ་ 79 བཟ་ཤིས་ཀྱི་རྒྱུ་བཅད་པ་ 80 དཀོན་མཆོག་གཟུམ་ཀྱི་བཟ་ཤིས་ཀྱི་  
རྒྱུ་བཅད་པ་ 81 ཆོས་ཀྱི་འཇུག་པ་ཆོས་པོ་ལྷ་འཁྱུར་ཀྱི་ལེམས་ཀྱི་འཇུག་པོ་

From *leaf* 1—91, then continued again to 120. The great perfect One in all things (or respects), the pure Soul, the all-creating sovereign. This is a highly speculative treatise on the nature, the character, and existence of the Supreme being, and the proceeding of all things from him. The speaker, in general, is the supreme Soul, or the all-creating sovereign, who answers to the queries of VAJRA SATWA, (Tib. <sup>(82)</sup> *Rdo-rjé-sem-sdpañ*) the president of the five *Dhyáni Buddhas* (as they are called elsewhere.) He was before all things—He is existing from all eternity. Translated in the eighth or ninth century, by SRI SINHA PRABHA, and BAIROTSANA.

2. Sans. *Sarva tathāgata chitta jñāna guhya artha garbhā vyūha vajra tantra sidhhi yoga āgama samāja sarva vidya sūtra mahā yāna sabhi samaya dherma paryāya vivyūha nāma sūtram*. The same in the *Bruzha* language (I could not learn what sort of language it is) Tibetan character, <sup>(83)</sup> which romanized stands thus—*Ho-na-pan-ril-til-pi-bu-bi-ti-la-ti-ta-siṅg-kun-kub-hang-pang-ril-hub-pi-su-bang-ri-zhé-hal-pahi-ma-hyang-kubi-dang-rad-ti*. The same in Tibetan.\* *Dé-bzhin-gshegs-pa-thams-chad-kyi-thugs-gsang-raki-yé-shes-don-gyi-snying-po-rdo-rjé-bkod-pahi-rgyud-rnal-hbyor-grub-pa-kun-hdus-rig-pahi-mdo-theq-pa-ch'i-hen-po-mñon-par-rdsogs-pa-ch'i-hos-kyi-rnam-grangs-rnam-par-bkod-pa-zhes-bya-vahi-mdo*. From leaf 120—408. The essence of the mysteries of all the *Tathāgatas*, &c. The subject, in general, is mystical and moral doctrine. Translated from the *Bruzha* language, in the *Bruzha* country, by DHIERMA BODHI DA'NA RAKSHITA, and the Tibetan *Lotsavā CH'HE'-TSAN-SKYE'S*.

3. No Sanskrit title. Tib. <sup>(84)</sup> *Dé-bzhin-gshegs-pa-thams-chad-kyi-gsang-*

[illegible]



va, &c. From leaf 408—503. The mysteries (or secrets) of all the *Tathāgatas*, &c. This is considered as part of the former treatise.

NOTE.—This whole volume is old fashioned, and of little authority, except to the *Snyigmapa* sect (the most ancient among the *Buddhist* sects in Tibet).

(*W*<sub>A</sub>) OR THE TWENTY-FIRST VOLUME.

This volume contains the four following works or treatises :—

1. Sans. *Sarva tathāgata chitta guhya jñāna artha garbha vajra krodha kula tantra pinthārtha vidya yoga siddhi nāma mahā yāna sūtra*. Tib. <sup>(65)</sup> *Dé-bzhin-gshegs-pa-thams-chad-kyi-thugs-gsang-vahi-gyé-shes-don-gyi-snying-po-khro-vo-rdo-rjéhi-rigs-kun-hdus-rig-pahi-mdo-rnal-hbyor-grub-pahi-rgyud-ches-bya-va-thé-g-pa-ch'hen-pohi-mdo*. From leaf 1—139. The essence of the meaning and wisdom of the mysteries of all the *Tathāgatas*. A treatise for understanding the whole class (of the saints) of the *Vajra Krodha kula* (the most powerful wrathful kind). A *tantra* of the perfect *Yoga*. A treatise of high principles. Subject—Mystical and moral doctrine.

2. Sans. *Shrīr guhya garbha tatva vinishchaya*. Tib. <sup>(66)</sup> *Dpal-gsang-vahi-snying-po-dé-kho-na-nyid-rnam-par-ñes-pa*. From leaf 139—171. Ascertainment of the nature of the essence of the holy mysteries. The salutation is thus—Reverence be to 'CHOM-DA'N-DA'S KUNTU BZANG-PO. (Sans. *Bhagavān Samanta Bhadra*). Subject—Metaphysical and moral doctrine.

3. Sans. *Vajra satva māyā jāla guhya sarva ādarsha-tantra*. Tib. <sup>(67)</sup> *Rdo-rjé-sems-dpahi-sgyu-hphrul-dra-ra-gsung-va-thams-chad-kyi-mé-long-zhes-bya-vahi-rgyud*. From leaf 171—267. The illusory net work (or cover) of VAJRA SATVA (the Supreme being) or a *tantra*, the mirror of all mysteries.

85 དེ་བཞིན་གསུངས་པ་ཐམས་ཅད་ཀྱི་ཐམས་གསལ་བའི་ཡོ་ཤེས་དོན་གྱི་སྒྲིང་པོ་ཁོ་བོ་རོ་  
རྩེ་རིགས་སྒྲུ་འཇུག་རིག་པའི་མདོ་ཆེན་འཇུག་པའི་རྒྱུད་ཅེས་པ་ལ་ཞུ་བའི་མདོ་  
86 དཔལ་གསལ་བའི་སྒྲིང་པོ་དེ་ཁོ་ན་གིས་རྒྱུ་དེས་པ་ 87 རོ་ཞེ་སེམས་དཔའི་རྒྱ་འཇུག་  
དེ་བ་གསལ་བ་ཐམས་ཅད་ཀྱི་མོ་ལོང་ཞེས་པ་པའི་རྒྱུད་

The salutation is thus—*Om* ! Reverence be to VAIROCHANA. (Tib. <sup>(88)</sup> *Rnam-par-srang-mtsad*.) *Hūm* ! Reverence to AKSHOBHYA. (Tib. <sup>(89)</sup> *Mi-skyod-pa*.) *Ah* ! Reverence to AMITA'BHA'. (Tib. <sup>(90)</sup> *Srang-ra-mthah-ya*.) Subject—*Buddhistic* ritual and theology. Delivered by VAJRA SATWA (Tib. <sup>(91)</sup> *Rdo-rjé-sems-dpah*) the Supreme intelligence, who is also styled in this *sūtra* PRADHA'NA, (Tib. *Gtso-vo*), *Mahā Puruṣa* (Tib. <sup>(92)</sup> *Skyes-bu-ch'hen-po*) on the queries of VAJRA DHARA, (Tib. <sup>(93)</sup> *Rdo-rjé-hch'hang*) the lord of all mysteries. Queries by RDO-RJÉ'-HCH'HANG—Why the five (*Dhyāni*) *Buddhas*, several specified *Bodhisattvas*, and goddesses, as MAMAKI, TÁRA, SITA', &c., were called so ? Translated by VIMALAMITRA, and by BANDE' JNA'NA KU'MA'RA.

4. In Tibetan only. <sup>(94)</sup> *Gsang-vahi-snying-po-dé-kho-no-nyid-ñes-pa*. From leaf 267—427. The essence of mysteries—the real nature of the human soul, or its identity with the divine spirit that animates the whole of nature. The salutation is thus—Reverence be to CHOM-DA'N-DA'S KUNTU ZANG-PO, (Sans. *Bhagaván Samanta Bhadra*). Subject, as above. This is an appendix to the former treatise.

(ZHU) OR THE TWENTY-SECOND VOLUME.

There are in this volume fifteen separate works, besides some small and inconsiderable fragments. The titles of them in Sanscrit and Tibetan, with some short notices on their contents, are as follow :—

1. Sans. *Dévi jālī mahā māyā-tantra nāma*. Tib. <sup>(95)</sup> *Lha-mo-sgyu-lhphrul-dra-va-ch'hen-mo-zhes-bya-vahi-rgyud*. From leaf 1—47. A *tantra* of DE'VI'-JA'LI MAHA' MA'YA'. Ritual and mystical doctrine.

2. Tib. <sup>(96)</sup> *Gsang-vahi-snying-po-dé-kho-na-nyid-ñes-pahi-bla-ma-ch'hen-po*. From leaf 47—83. Essence of mysteries. The real great Supreme one. The

88 རྩམ་པར་ལྷན་གཤམ་ 89 མི་སྦྱོར་པ 90 ལྷན་པ་མཐའ་ཡལ 91 རྩེ་རྩེ་སེམས་དཔའ་  
92 རྩེ་ལྷ་མྱ་ཆེན་པོ་ 93 རྩེ་རྩེ་འཆང་ 94 གཤམ་པའི་རྩིང་པོ་དེ་ཁྱེད་ཀྱི་དེས་པ 95 ལྷ་མོ་  
ལྷ་འཕྲུག་ན་པ་ཆེན་མོ་ཞེས་པ་པའི་རྩིང་ 96 གཤམ་པའི་རྩིང་པོ་དེ་ཁྱེད་ཀྱི་དེས་པའི་ཐ་  
མ་ཆེན་པོ་



Subject—Mystical theology. Description of *mandalas*, ceremonies, and *mantras*, such as this—"Om! SRI HE'RUKA maha vajra, sarva duṣṭam samaya mudra pra vāshaya, SRI HE'RUKA, Hūm, Pha'." (*Leaf* 267).

6. Sans. *Sarva pañcha amrita sāra siddi mahā ruks hridayāna*. Tib. <sup>(103)</sup> *Thams-chad-bdud-rtsi-lāhi-rang-bzhin—Dños-grub-ch'hen-po-nyé-vahi-snying-po-mch'hog*. From *leaf* 285—287. They all (the five *Buddhas*) are like the five kinds of *Amrita*—an essence that comes near to the great perfect one. Salutation—Reverence be to (Tib. <sup>(101)</sup>) *DPAL-KUN-TU-BZANG-PO* (Sans. *Shri Samanta Bhadra*). Subject—The nature or essence of *Buddha*.

7. Sans. *Amrita rasayana*, &c. &c. Ambrosia essence. From *leaf* 287—293. A remedy against the diseases of both the body and the mind. The means of acquiring that ambrosia.

8. Sans. *Puṣṭaya Bhagavān mahā Rāja*. Tib. <sup>(105)</sup> *Bchom-ldan-hdas-gnyis-med-kyi-rgyal-po-ch'hen-po-la-phyag-hts'hal-lo*. *Leaves* 293, 294. Reverence be to (or I adore) BHAGAVA'N, the most perfect sovereign. Some mystical ceremonies.

9. Sans. *Stana mahā dara pañcha*. Tib. <sup>(106)</sup> *Hbras-bu-ch'hen-po-lān-bsgral-wa*. From *leaf* 294—299. Explication of the five fruits (or consequences). Some ceremonies and *mantras*.

10. Sans. *Tathāgata pañcha buddhānām-namah*. Tib. <sup>(107)</sup> *Rigs-lān-bdē-var-gshegs-la-phyag-hts'hal-lo*. From *leaf* 299—301. Reverence be to the five *Sugatas* (*Tathāgatas* or *Buddhas*). On the means of obtaining emancipation, and the state of being united with the Supreme spirit—or on the *Mahā yoga*.

11. Sans. *Amrita kundhalali*. Tib. <sup>(108)</sup> *Bdud-rtsi-lhkhyl*. The gathering together of nectar (like a small pond). Description of *mandalas*, and of some ceremonies.

<sup>103</sup> རྩམས་ཅད་པ་དྲུག་གི་ལཱི་འདྲ་བའི་ཆོས་པོ་ཉེ་བའི་སྤྱིང་པོ་མཚོན་  
<sup>104</sup> རལ་ལྷན་ཀྱང་ཐ་བས་པོ་ <sup>105</sup> བཅོམ་ལྷན་འདས་མཉེན་ཆེ་ཆུང་པོ་ཆོས་པོ་ལ་ཐུག་  
 འཛིན་ལེ <sup>106</sup> འཕྱུར་བྱ་ཆོས་པོ་ལྷ་བསྟན་པ་ <sup>107</sup> རྩམས་ལྷ་བདེ་བའ་གསལས་ལ་ཐུག་  
 འཛིན་ལེ <sup>108</sup> བཅུད་ཆེ་འཛིན་

12. Sans. *Amrita kalasha siddhi*. Tib. <sup>(109)</sup> *Bdud-rtsi-bum-pahi-lung*. From leaf 303—308. An instruction on the nectar bowl or vessel. Some ceremonies and *mantras*.

13. Sans. *Bhagaván Manju Shri*, &c. Tib. <sup>(110)</sup> *Bchom-ldan-hdas-hjam-dpal*. From leaf 308—310. Praise to MAÑJU SRÍ, by several *Buddhas* and gods.

14. Sans. *Vajra mantra Dhirusanti mara tantra náma*. Tib. <sup>(111)</sup> *Drag-sñags-hdus-pa-rdo-rjé-rtsa-vahi-rgyud-ches-bya-va*. From leaf 310—369. Ceremonies and *mantras* for acquiring superhuman powers. Translated by PADMA SAMBHA'BA, (Tib. <sup>(112)</sup> *Pad-ma-hbyung-gnas*) and BAIROTSANA, in the time of KHRI-SRONG-DE'HU-TSA'N.

15. Sans. *Loka stotra puja tantra náma, manobhika sañtaka*. Tib. <sup>(113)</sup> *Hjig-rten-mch'hod-bstod-sgrub-pa-rtsa-vahi-rgyud-ches-bya-va*. From leaf 369—397. An original *tantra* on the means of obtaining or acquiring Him, to whom the world offers sacrifices and utters praises;—or on the union with the Supreme spirit. The salutation is thus—Reverence be to CHOM-DA'N-DÁ'S-DORJE' DSIN (Sans. *Bhagaván Vajra dhara*) the supreme *Buddha*.

NOTE.—The titles of some of the smaller works in this volume have been written and translated erroneously. In general all these works are of little interest. Here ends the last volume of the *ROYUT* Class, as also of the whole *KAR-GYUR*.

I beg, in conclusion, to remark, that in the whole Catalogue, the proper names of *Buddhas*, *Bodhisatvas*, gods, demons, countries, cities, &c. &c. though they occur in the text in Tibetan only, I have frequently expressed either in Sanscrit alone, or sometimes in both Sanscrit and Tibetan, with the aid of the Sanscrit and Tibetan vocabulary in my hand. As also, instead of *BCHOM-LDAN-HDAS*, (*BHAGAVA'N*) I have frequently written *SHA'KYA*.

<sup>109</sup> བཟུང་མྱེ་བྱམ་པའི་རྒྱང་  
པ་རྩི་རྩི་མ་པའི་རྒྱང་ཅེས་ཀྱི་པ་  
པ་མ་པའི་རྒྱང་ཅེས་ཀྱི་པ་

<sup>110</sup> བཅོམ་ལྷན་འདས་འཇམ་དཔལ་  
<sup>112</sup> པད་མ་འབྲུང་མཁས་

<sup>111</sup> དག་ལྷན་འདས་  
<sup>113</sup> དཀྱིག་རྩི་མཆོད་པའི་རྒྱུ་

## XII.

---

### ABSTRACT OF THE CONTENTS

OF THE

### **BSTAN-HGYUR.\***

BY MR. ALEXANDER CSOMA KÖRÖSI.

SICULO-HUNGARIAN OF TRANSYLVANIA

THE བཙལ་རྒྱུ་ : *Bstan-Hgyur* is a compilation in Tibetan, of all sorts of literary works, written mostly by ancient Indian *Pandits*, and some learned Tibetans in the first centuries after the introduction of *Buddhism* into Tibet, commencing with the seventh century of our era. The whole makes two hundred and twenty-five volumes. It is divided into classes,—the རྒྱུད་ and མདོ་, *Rgyud* and *Mdo*. (*Tantra* and *Sūtra* classes, in Sanscrit). The “*Rgyud*,” mostly on *tantrika* rituals and ceremonies, makes eighty-seven volumes. The “*Mdo*,” on science and literature, occupies one hundred and thirty six volumes. One separate volume contains hymns or praises on several deities and saints. And one volume is the Index for the whole

---

\* An Abstract of the contents of the *Bstan-Hgyur* collection will only be given here, without mentioning the Sanscrit titles of the works, since they have not been introduced into the Index volume, now in the writer's possession; neither had the Author, when in Tibet, sufficient leisure to turn over the volumes for copying the Sanscrit titles. But it was observed by him that the titles of many of tracts or separate works were there expressed in Tibetan only. These volumes are not in the Library of the Asiatic Society.

The following list contains some of the works enumerated in the Index, viz.:  
First, the collection of Hymns, &c.: Secondly, the *Rgyud*; and, Lastly,  
the *Mdo* class.

—0000—

I. བཞུད་ཚིགས། । (BSTOD-TS'HOGS).

*Collection of Hymns or Praises.*

1. (ཁ) ཟད་པར་ ཏ་ འཕགས་ པའི་ བཞུད་ པ། *K'hyad-par-du-hp'hags-pahi-bstod-pa*.  
A hymn (or praise) on the Most High.
2. དེའི་ འཇིག་ པ། *Dehi-hgerel-pa* A commentary on the preceding, &c
3. གཤམ་ ཅད་ མཆིན་ པ་ རབང་ ལྷ་ ག་ ཆེན་ པའི་ བཞུད་ པ། *Thams-chad-mk'hyen-pa-drang-p'hyug-ch'hen-pahi-bstod-pa* A hymn on the omniscient Almighty Lord.
4. ལྷ་ ལས་ རྒྱལ་ ཏ་ ལྷ་ ལ་ བཞུད་ པ། *Lha-las-p'hul-du-byung-tar-bstod-pa*. A hymn on Him who is exalted above all the gods
5. དེའི་ རྩ་ ཆེན་ བཤད་ པ། *Dehi-rgya-ch'her-bshad-pa*. A *Vritti*, (or an explanation at large) of the former
6. སངས་ རྩལ་ རྩ་ བཞུད་ པ། *Sangs-rgyas-kyi-bstod-pa*. The praise of *Buddha*.
7. ཆེས་ རྩ་ ལ་ གསལ་ པའི་ ཡོན་ ཏན་ རྩམ་ མོང་ མ་ ཡིན་ པའི་ བཞུད་ པ། *Ch'hos-sku-la-gnas-pahi-yon-tan-fhun-mong-ma-yin-pahi-bstod-pa*. A hymn on the special qualities inherent in the person of the Supreme intelligence.

8. དེ་ཁོ་ན་གི་ལ་བཟོད་པ། *De-k'ho-na-nyid-la-bstod-pa*. A hymn on the essential nature of God (or on the *Tattwa*).
9. བདུད་བཟུལ་བ་ལ་བཟོད་པ། *Bdud-btul-ra-la-bstod-pa*. A praise to him who has overcome the devil, (to *Buddha*).
10. ཚོས་ཁྱི་དབྱིངས་ལ་བཟོད་པ། *Ch'hos-kyi-dryngs-su-bstod-pa*. A hymn on the mansion or root of morality.
11. དཔེ་མེད་པར་བཟོད་པ། *Dpe-med-par-bstod-pa*. The praise of the incomparable.
12. རྟོག་རྟེན་ལས་འདས་པར་བཟོད་པ། *Hjig-rten-las-hdas-par-bstod-pa*. A praise to him who went away from the world.
13. སེམས་ཁྱི་རྩོ་རྩེ་ལ་བཟོད་པ། *Sems-kyi-rdo-rjé-la-bstod-pa*. Praise to the essence of the soul (to the Supreme soul) or spirit.
14. དོན་དམ་པར་བཟོད་པ། *Don-dan-par-bstod-pa*. A hymn on the real or holy intelligence.
15. ལྷ་གསུམ་ལ་བཟོད་པ། *Sku-gsum-la-bstod-pa*. A hymn on the three bodies or persons, (*Dharma-kāya*, *Sambhoga-kāya* and *Nirvāna-kāya*).
16. ལྷ་གསུམ་ལ་བཟོད་པའི་འགྲེལ་པ། *Sku-gsum-la-bstod-pahi-hgrcl-pa*. A comment on the above.
17. སེམས་རྩན་མཆ་པར་ཁྱེ་བཟོད་པ། *Sems-chan-mgu-rar-bya-rahi-bstod-pa*. A hymn exhilarating the animal beings.



18. ཤེས་རབ་ཀྱི་པོ་ཤོ་ན་མེད་པའི་བཞུད་པ། *Shes-rab-kyi-p'ha-rol-tu-p'hyin-pahi-bstod-pa*. The praise of the excellent Wisdom.
19. བསམ་གྱིས་མི་ཐུག་པའི་བཞུད་པ། *Bsam-gyis-mi-k'hyab-pahi-bstod-pa*, A hymn on Him whom the mind cannot conceive.
20. བཞུད་པ་ལས་ལོངས་པའི་བཞུད་པ། *Bstod-pa-las-hdas-par-bstod-pa*. A praise on Him who is above all praise.
21. ལྷ་ན་མེད་པའི་བཞུད་པ། *Bla-na-med-pahi-bstod-pa*. A hymn on Him above whom there is none (the Supreme being).
22. རྟེན་གྱི་འཇམ་དཔག་མི་དོན་དམ་པའི་བཞུད་པ། *Rjé-btsun-hjam-dpal-gyi-don-dam-pahi-bstod-pa*. A hymn on JAM-PAL, (*Mañju-Sri*, the god of wisdom).
23. འཕགས་པ་འཇམ་དཔག་མི་ལྷིང་མི་ལ་བཞུད་པ། *Hp'hags-pa-hjam-dpal-gyi-snying-rjé-la-bstod-pa*. A hymn on the mercy of A RYA MAÑJU-SRI.
24. གསལ་ཆེན་པོ་བཞུད་མཆོད་རྟེན་ལ་བཞུད་པ། *Gnas-ch'ken-po-brgyad-kyi-mch'hod-rten-la-bstod-pa*. Praises and hymns on the holy shrines (Sans. *Chaitya*), at the eight different places, (containing the relics of SHĀKYA).
25. མཆོད་པ་བརྒྱ་གཞིས་མི་ཆུང་ལ་བཞུད་པ། *Mdsad-pa-bchu-gnyis-kyi-ts'hul-la-bstod-pa*. A hymn on the manner of the twelve acts (of *Buddha*).
26. རྩམ་འཆོལ་བའི་བཞུད་པ། *Phyag-hs'hal-vahi-bstod-pa*. A praise to be repeated at the time of adoration, (or prostration before a *Buddha's* image).

27. དམ་པ་ བ་ ནལ་ འཕྲོ་མ་ པའི་ བཞུང་ པ། *Dmyal-va-nas-hdon-pahi-bstod-pa*. A praise to the deliverer from hell.
28. སངས་ རྒྱལ་ བཅོམ་ རྩམ་ འདས་ ལ་ བཞུང་ པ་ བཟུངས་ པར་ འོས་ པ་ བཟུངས་ པ། *Sangs-rgyas-Bchom-ltan-hdas-la-bstod-pa*, *bsnags-par-hos-pa-bsnags-pa*. Praise to *Buddha*, the triumphant, who is worthy to be praised.
29. དཔེན་ མཚན་ གཏུམ་ ལ་ བཟ་ རྒྱལ་ རྩེ་ བཞུང་ པ། *Dkon-mch'hog-gsum-la-bkra-shis-kyi-bstod-pa*. Benedictory praises to the three holy ones. (*Buddha*, *Dharma*, and *Saṅgha*).
30. སངས་ རྒྱལ་ རྩེ་ མཚན་ ལ་ བཞུང་ པ། *Sangs-rgyas-kyi-mts'han-la-bstod-pa*. A praise on the characteristic points of a *Buddha's* body.
31. གཅིག་ ལས་ འཕྲོ་མ་ པའི་ བཞུང་ པ། *Gchig-las-hp'hros-pahi-bstod-pa*. The praise of Him who issued from the same one.
32. སངས་ རྒྱལ་ ཏུམ་ རྩེ་ མ་ རྩེའི་ བཞུང་ པ། *Sangs-rgyas-sum-chu-rtsa-lñahi-bstod-pa*. The praise of thirty-five *Buddhas*.
33. རྩེ་ བཞུང་ པའི་ བཞུང་ པ། *Ts'hig-brgyad-pahi-bstod-pa*. A praise of eight words.
34. དཔེན་ མཚན་ གཏུམ་ རྩེ་ བཞུང་ པ། *Dkon-mch'hog-gsum-gyi-bstod-pa*. A hymn on the three holy ones.
35. དེའི་ འཕྲེལ་ པ། *Deki-hgrel-pa*. Its commentary.
36. ཡང་ དཔེན་ མཚན་ གཏུམ་ རྩེ་ བཞུང་ པ། *Yang-dkon-mch'hog-gsum-gyi-bstod-pa*. Another hymn on the three holy ones.

37. བཱ་ ལྷ་ བཟ་ པའི་ བཞེད་ ཡ། *Brgya-lña-bchu-pahi-bstod-pa*. Hymns, consisting of a hundred and fifty *ślokas*.
38. དེའི་ རྩེལ་ ཡ། *Dehi-hgrel-pa*. Its commentary.
39. གདྲེའི་ བཞེད་ ཡ། *Gan'dihi-bstod-pa*. The praise of a bell, (or of a wooden rattle).
40. སྒེལ་ མར་ བཞེད་ ཡ། *Spel-mar-bstod-pa*. Praise in prose and verse.
41. དེ་ བཞིན་ གསེགས་ པ་ གམས་ རྩད་ ལ་ བཞེད་ ཡ། *De-bzhin-gshegs-pa-fhams-chad-lu-bstod-pa*. A hymn to all the *Tathāgatas*, (*Buddhas*).
42. བཅོམ་ ལུན་ རངས་ རྒྱུ་ གྲུ་ པའི་ བཞེད་ ཡ། *Bchom-ldan-hdas-shā-kyi-f'hub-pahi-bstod-pa*. The praise of the mighty SHĀ'KYA, the triumphant.
43. ཡོན་ རན་ མཐའ་ ཡས་ པར་ བཞེད་ ཡ། *Yon-tan-mf'hub-yas-par-bstod-pa*. A praise to Him whose perfections are infinite.
44. ཡོན་ རན་ མཐའ་ ཡས་ པའི་ དོན་ ཅི་ཆོག་ ལེགས་ རྩམ་ ཡ། *Yon-tan-mf'hab-yas-pahi-tshig-lehur-byas-pa*. Comment on the above, in explanatory verses
45. སངས་ རྩམ་ རྩ་ ངས་ ལས་ རྩམ་ པ་ ལ་ བཞེད་ ཡ། *Sangs-rgyas-mya-nān-las-hdas-pa-la-bstod-pa*. A hymn on the death (deliverance from pain) of a *Buddha*, or the praise of that *sūtra* in which the death of SHĀ'KYA is described.
46. བསྐས་ པའི་ བཞེད་ ཡ། *Bshags-pahi-bstod-pa*. The praise of the confession of sin. A commentary on the same.
47. སངས་ རྩམ་ དབང་ བསྐར་ བའི་ བཞེད་ ཡ། *Sangs-rgyas-dvang-bskur-vahi-bstod-pa*. A hymn on the inauguration of *Buddha*.

48. བཅོམ་ལྷན་པ་ལ་བཞུགས་པ་དཔལ་འཛིན་པའི་འཕྲིན་ལྷན་གྱི་དབྱངས་། *Bchom-ldan-hdas-la-bstod-pa-dpal-rdo-rje-hdmin-gyi-dvnyangs*. A hymn to BHAGAVĀN, sung by VAJRA DHARA. A commentary on the same.

49. དེ་བཞིམ་གཤམས་པ་ལྷ་ཉི་བཞུགས་པ་། *De-bzhin-gshegs-pa-lnahi-bstod-pa*. A hymn on five *Tathāgatas* (*Buddhas*).

Ditto on seven ditto.

Ditto on eight ditto.

50. རབ་ཏུ་སྐྱེ་བའ་ལྷ་མོ་ལ་བཞུགས་པ་། *Rab-tu-sñā-var-nam-langs-pahi-bstod-pa*. A hymn to be said very early in the morning (when rising from bed).

51. གསེན་པའི་མཆོད་རྟེན་གྱི་མཆོད་པའི་འཕྲིན་ལྷན་གྱི་དབྱངས་བཞུགས་པ་། *Gnas-ch'hen-po-brgyad-kyi-mch'hod-rten-la-p'hyag-hits'hal-vahi-bstod-pa*. A hymn of adoration to the holy *shakines* in the eight places (where the relics of SHĀKYA were deposited).

52. བསྐྱེད་པའི་ལྷ་མོ་ལ་བཞུགས་པ་བསྐྱེད་པའི་ལྷ་མོ་ལ་བཞུགས་པ་། *Bskal-bzang-sangs-rgyas-stong-gi-bstod-pa, bskaI-bzang-rgyan-gyi-p'hreng-vu*. An ornamental rosary of the happy age; or hymns on the one thousand *Buddhas* of the happy age.

53. སྔ་མ་མཐའ་བཞིའི་ལྷ་མོ་ལ་བཞུགས་པ་། *Sbyor-va-bzhihi-lhahi-bstod-pa*. The praise of the four joint gods.

54. བདག་ཉིད་ཆེན་པོ་གཤམས་པ་ལྷ་མོ་ལ་བཞུགས་པ་། *Bdag 'yid-ch'hen-po-grags-pa-rgyul-mts'han-la-bstod-pa*. A praise to the great Lord, the standard of renown, (or an encomium on a great *Lama* of this name).

55. བླ་མ་དམ་པ་ཚལ་གྱི་ཆུ་པོ་ལ་བཞུད་པ། *Bla-ma-dam-pa-ch'hos-kyi-rgyal-po-la-bstod-pa*. Encomium on a holy *Lama*, the prince of morality.
56. དུས་མཚན་བཟའི་རྒྱུ་ལྟར་ལ། *Dus-mch'hod-bzhili-ts'hig-lehur-byas-pa*. Four sacrifices made at certain times, explained in verse.
57. རྒྱལ་ལྟ་བུ་བཅད་པ་ལཱི་ལྟེན་པ། *Ts'higs-su-bchad-pa-gchig-pahi-hgrel-pa*. The comment of a single *sloka*.
58. ལྷ་ཁྱ་ཐལ་པའི་བཞུད་པ། *Shákya-t'hub-pahi-bstod-pa*. The praise of SHA'KYA-T'HUB-PA.

Besides these there are yet many other praises, hymns, and prayers among the *Tantras*, addressed to some particular deities, or tutelary gods, &c. &c.

The authors and translators of the above specified works or treatises may be found in the Index (དཀར་ཆེན་, *Dkar-ch'hag*) of the *Bstan-hgyur* compilation.

II. རྩུ་ RGYUD, (Sans. *Tantra*).

According to the Index, there are in this class 2640 treatises of different sizes, filling eighty-seven volumes. They treat in general of the rituals and ceremonies of the mystical doctrine of the *Buddhists*, interspersed with many instructions, hymns, prayers, and incantations. The Index specifies twenty-four chapters, as the contents of the whole of this class. They are as follow :—

1st Chap. ཏུ་ཀྱི་འཁོར་ལོ། *Dus-kyi-hk'hor-lo*. The circle of time, (Sans. *Kāla-chakra*), in five volumes. ༩—༩, fifty-two treatises.

2nd Chap. བདེ་མཆོག་ *Bde-mch'hog*. The chief of happiness, (Sans. *Sambara*), in nine volumes, ༩—མ, one hundred and eighty-eight treatises.

3rd Chap. རྩེ་རེ་ཤེ་ *Kye-rdo-rjé*. O mighty Lord! (Sans. *Hé-Vajra*) eight volumes, བ—མ, one hundred and sixty treatises.

4th Chap. དཔལ་རེ་ཤེ་ གདན་བཞུ། *Dpal-rdo-rjé-gdan-bzhu*. The four noble diamond seats (*Sri chatur Vajrásana*). Part of the ༩ volume—fourteen treatises.

5th Chap. རྩུ་འཕྲུལ་ཆེན་མོའི་རྩུ་ཐེ་སྟོར། *Sgyu-hp'hrul-ch'hen-mohi-rgyud-kyi-skor* (*Mahá-máyá Tantrika* works on the great illusion. Part of the ༩ volume—twenty-six treatises.

6th Chap. རེ་ཤེ་ བཟུང་རྩིའི་སྟོར། *Rdo-rjé-bdud-rtsihi-skor*. (*Vajra-amrita*) the precious drink of immortality. Part of the མ volume—three treatises.







24th Chap. གཡང་ཏྲ་བཟླ་པའི་ཆོས་རྒྱུད་, *Gsar-du-bchug-pahi-ch'hos-ts'han*.

Treatises lately added to the *Tantras*, on initiation, consecration, emancipation, &c. from ཏྲ to རྩ—fourteen volumes.

Such are the general contents of the eighty-seven volumes of the *Tantra* class.

Here follow the titles of some of the treatises contained in the above enumerated chapters:—

NOTE.—The Tibetan letters prefixed denote the volume in which they may be found. By the thirty single letters, without any apparent vowel sign, the Tibetans express on registers the numerals from one to thirty, afterwards, from thirty-one to sixty, by adding to each letter the vowel sign (ཾ) “i,” from sixty-one to ninety, by adding (ུ) “u;” from ninety-one to a hundred and twenty, by adding (ེ) “e;” and from one hundred and twenty-one to one hundred and fifty, by adding to each letter the “o” (ེ).

(ཏྲ, ག) ཏྲ་པའི་ཆོས་རྒྱུད་འོ། *Dus-kyi-hk'hor-lo*. (*Kāla-chakra*) the circle of time. in a proper sense; but it is taken generally as the name of a particular god presiding over several other gods of inferior rank. This system originated in the north of Asia, in the fabulous *Shambhala*, in the environs of the river *Sihon* (or *Sita*), and was introduced into India in the tenth century after CHRIST. Beside the several rites and ceremonies to be observed in representing the male and female deities of this department, the chief doctrine taught in this system is that on the nature of A'DI-BUDDHA, and the worship most acceptable to him.

ཏྲ་པའི་ཆོས་རྒྱུད་འོ། *Dri-ma-med-pahi-hod*. “Spotless light” is the title of a large commentary on the above work.

ཏྲ་པའི་ཆོས་རྒྱུད་འོ། ཏྲ་པའི་ཆོས་རྒྱུད་འོ། *Dus-kyi-hk'hor-lohi-sgrub-t'hab*. On the rituals and ceremonies of the *Kāla-chakra* system.



ལྷོད་ ཡ་ མཁ་ རྒྱལ། *Man-nag*. Instructions.

„ ཞ་ དམ་ རྒྱལ། *Dam-ts'big*. Sacrament, vow, obligation.

འཕྲུང་ བེ་ བམས་ རྩེ་ རྩེ་ རྩེ་ རྩེ་ རྩེ། *Hbyung-po-fhams-chad-kyi-gtor-ch'hog* The manner of offering to all sorts of ghosts.

རྩེ་ རྩེ་ རྩེ་ རྩེ་ རྩེ། *Ro-sreg-gi-ch'ho-ga*. Rites and ceremonies to be observed on the burning of dead bodies. (Or the manner of burning dead bodies).

ལྷོད་ རྩེ་ རྩེ་ རྩེ་ རྩེ། *Spyan-drye-vahi-ch'ho-ga*. The manner or ceremony of opening one's eyes.

„ རྩེ་ རྩེ་ རྩེ་ རྩེ། *Rmi-lam-brtag-pa*. The examining of dreams.

འཕྲུང་ བེ་ རྩེ་ རྩེ། *Gsang-va-hdus-pa*. Collection of mysteries.

„ རྩེ་ རྩེ་ རྩེ་ རྩེ་ རྩེ། *Ch'hos-kyi-rnam-grangs-kyi-glu*. A song on several things relating to religion.

འཕྲུང་ བེ་ རྩེ་ རྩེ་ རྩེ་ རྩེ། *Hch'hing-va-rnam-grol-gryi-bstan-bchos*. A work on emancipation.

དབང་ རྩེ་ རྩེ། *Dvang-bskur-va*. Consecration, inauguration, empowering, the act of anointing, initiating, &c.

ལྷོད་ རྩེ་ རྩེ་ རྩེ་ རྩེ། *Skyabs-su-hgro-vahi-ch'ho-ga*. The ceremony or ritual for taking refuge (with *Buddha*).

ཐུང་, སེམས་ བསྐྱེད་ པའི་ རྩི་ ཅུ། *Sems-bskyed-pahi-ch'ho-ga*. The ceremony or ritual of making the resolution to become a saint, or to arrive at the greatest perfection.

„ རྩ་ མཆོད་ རྟེན་ བསྐྱེད་ པའི་ རྩི་ ཅུ། *Mch'hod-rten-bsgrub-pahi-ch'ho-ga*. The manner of preparing or representing a *Chaitya* (a sort of small sacred building, or chapel).

„ རྩ་ སྤྱི་ རྩུས་ རྩི་ རྩི་ ཅུ། *Sku-hk'hrus-kyi-ch'ho-ga*. The ceremony of washing the image of a god, &c.

„ རྩ་ རྩ་ རྩ་ རྩ་ རྩ་ ཅུ། *Rang-srung-rahi-ch'ho-ga*. The manner or ceremony of keeping one's self safe.

གཞན་ བསྐྱེད་ པའི་ རྩི་ ཅུ། *Gzhan-bskyang-rahi-ch'ho-ga*. The manner or ceremony of defending or protecting others.

ཕ་ རྩ་ རྩི་ རྩི་ ཕ་ བསྐྱེད་ བ། *Pha-rol-gyi-gnod-pa-bsrung-ra*. The keeping safe from injury by another.

ཕ་ རྩ་ རྩི་ རྩི་ རྩི་ ཕ་ བ། *Pha-rol-gyi-sde-gzhom-pa*. To overcome another tribe, or to conquer an enemy.

ཕ་ རྩ་ རྩི་ རྩི་ རྩི་ ཕ་ བ། *Pha-rol-drang-du-bya-ra*. On subjecting an enemy to one's dominion.

„ རྩ་ རྩི་ རྩི་ རྩི་ རྩི་ ཕ་ བ། *Gzhan-gyi-rig-sñags-mnan-pa*. The making ineffectual the charms or incantations of others.

ཐུང་ རྩི་ རྩི་ རྩི་ རྩི་ རྩི་ ཕ་ བ། *Kluhi-gdon-las-l'har-rar-byed-pahi-man-nag*. Incantation for delivering one from a *Nāga* evil spirit (or from a sort of madness).

- ལྷུང་མེ་བའི་ཐྱིན་ལུག་གི་ཆོ་ག ། *Zhi-rahi-sbyin-sreg-gi-ch'ho-ga*. A ceremony with burnt-offerings for procuring mitigation of a disease, &c.
- „ རྟམ་པར་བྱེད་པའི་ཆོ་ག ། *Rgyas-par-byed-pahi-ch'ho-ga*. A ceremony with burnt-offerings for procuring abundance, increase &c.
- „ འབང་དུ་བྱེད་པའི་ཆོ་ག ། *Drang-du-byed-pahi-ch'ho-ga*. Ditto, for getting a person or thing into one's power or possession.
- „ རྩངས་པར་བྱེད་པའི་ཆོ་ག ། *Rengs-par-byed-pahi-ch'ho-ga*. Ditto, to render stiff and motionless an enemy.
- „ ལྷ་གསལ་ *Snags*. Magic. (There are several treatises on the wonderful effects of charms and incantations).
- „ སེར་བ་སྤྱང་བའི་ཐབས་ ། *Ser-ra-srung-rahi-fhabs*. The manner of defending against the hail.
- „ དམག་དབྱང་གཞུང་པའི་ཐབས་ ། *Dmag-dpung-gzhom-pahi-fhabs*. The manner of conquering an army.
- „ མངྩེ་ནད་གསེབ་པའི་ཐབས་ ། *Madse-nad-gso-rahi-fhabs*. The manner of curing leprosy.
- „ རྩུངས་ཆམས་ཅད་ཀྱི་ལྷ་བ་ཐབས་ ། *Gzung-s-fhams-chad-kyi-sgrubs-fhabs*. The manner of acquiring perfection in all sorts of charms or incantations, (*Dhāraṇa*).
- „ ཤེས་རབ་སྤྱེད་པའི་ཆོ་ག ། *Shes-rab-skyed-pahi-ch'ho-ga*. The manner or ceremony of procuring or imparting wit to any one.

ཤེས་པ་ལྷན་པ་བྱེད་པའི་ཆོ་ག། *Shes-rab-hp'hel-var-byed-pahi-ch'ho-ga*. The manner or ceremony for increasing one's wit or understanding.

འདྲ་སྤྱོད་མཁའ་མཁའ་མཁའ་མཁའ་། *Dug-sel-mahi-gzungs*. The charm (or *Dhārani*) of the poison-curing goddess.

འཇམ་དཔལ་གྱི་རྒྱལ་པོ་འཇམ་དཔལ་། *Hjam-dpal-gyi-sgrub-r'haps*. The method of acquiring a perfection like that of *HJAM-DPAL*, the god of wisdom. Such are the subjects of the *Tantra* class, (or *Rgyud-sdé*).

-- OXU --

### III. མདོ་མཁའ་ *MDO*, (Sans. *Sūtra*).

There are one hundred and thirty-six volumes in this division of the *Bstan-hgyur* compilation. They treat, in general, of science and literature, in the following order:—Theology, philosophy, logic or dialectic philology or grammar, rhetoric, poesy, prosody, synonymics, astronomy, astrology, medicine, and ethics, some hints to the mechanical arts, and alchymy.

Ninety-four volumes are on theology and natural philosophy alone. Here also occur many works of the *tantrika* system. The following list exhibits the titles of some of the treatises contained in these books.

མཇེན་པོ་མདོ་མཁའ་པོ་མཇེན་པོ་མཇེན་པོ་། *Mñon-par-rtogs-pahi-rgyan* Ornament of reasoning. This work is attributed to MAITREYA, the *Buddha* next following. It is a general survey of the whole *Prajñā Pāramitā* in twenty-one volumes of the *Bksh-hgyur*. This work, with many commentaries by different authors, makes sixteen volumes. There are



མདོ་ ཤེས་ལ་སྒྲོན་མ། *Shes-rab-sgron-ma*. The light (or lamp) of wisdom.

.. ༩ དབྱ་མཉེན་པོ་པོ། *Deu-mahi-snying-po*. The essence of the *Madhyamika* philosophy.

རྟོག་གི་ལྟ་པ། *Rtog-ge-hbar-ra*. (Sans. *Tarkajwāla*). A violent or ardent reasoning. This is a commentary on the above work ; and contains a review of the several philosophical sects in ancient India, especially with respect to the technicalities of each school. The sects mentioned are, *Sāṅkhya*, *Vaiśeṣika*, *Nyāya*, *Mīmāṃsa*, *Lakṣya*, *Vidyākara*, with several others, which for the first principle take any of *Purusha*, *Pradhāna*, BRAHMA, VISHNU, ISWARA, Time, Atom. The *Mīlch'has* also are mentioned (called in Tibetan *La-lo* ལ་ལོ་ *Kla-klo*) but, generally, the Mahomedans are comprehended under this appellation.

.. ༡༠ རྟེན་གྱི་སྒྲུབ་པ་ལྟར་སྒྲུབ་པ། *Byang-ch'hub-sems-dpañ-rnal-hbyor-spyod-pa*. The *Yoga* practice of a *Bodhisatwa*

ལྔ་ཁྱེ་པ། *Phung-po-lña* On the five aggregates.

སྟོང་གི་པོ། *Stong-nyid*. (Sans. *Shūnyata*) On vacuity or voidness, or on the abstract notion of it

.. ༡ དབྱ་མ་ལ་ལྟ་བུ་པོ་ལྟར་བཤད། *Deu-ma-la-hyug-pañ-hgrel-bshad* Introductory explanation on the *Madhyamika* doctrine

.. ༡—༩ These volumes contain several works and comments on the *Yoga-charya* philosophical sect

.. ༩ གཞི་བཤད་པའི་གཞི་པོ་ལྟར་བཤད། *Gtsa-vohi-don-gchig-du-bshad-pa* An abridgment of the meanings of the term, གཞི་པོ། (Sans. *Pradhāna*)



མདོ་ བདེན་ ཡ་ གནོལ་ མཐ་ ཡུ་ འབྱེད་ ཡ། *Bden-pa-gnyis-rnam-par-hbyed-pa*  
The analysis of the two truths.

., ག ལྷ་ གཏུམ། འགྲེལ་ ཡ། *Skugsum, hgrel pa.* A commentary on the three  
bodies (*Dhermakāya, Sambhogakāya* and *Nirvānakāya*)

དབུ་ མགྲི་ རྒྱལ་ལ་ རྩེ་ ལྷོང་ རོ། *Dru-mahi-lugs-kyi-snying-po.* The essence of  
the *Madhyamika* doctrine

ལྷ་ བ་ ག་ དད་ ཡ་ མཐ་ ཡུ་ རྩེ་ བ། *Lta-ra-f'ha-dad-pa-rnam-par-p'hye-ra*  
Several opposite theories analysed.

སེམས་ བརྟག་ ཡ། *Sems-brtag-pa.* Examination or disquisition on the soul

ལྷ་ བ། *Lta-ra* Speculation, theory, (Sans. *Dershana*)

སྒོམ་ ཡ། *Sgom-pa.* Meditation, (Sans. *Dhyāna*).

སྒྱེད་ ཡ། *Spyod-pa.* Practice, (Sans. *Achāra*).

སྒོམ་ རྩེ་ ཡ། *Sgom-rim* Several degrees of meditation.

རྣལ་ འབྱོལ་ རྩེད་ ཡགྲི་ བསམ་ གཏུག་ ཡ། *Rnal-hbyor-spyod-pa-bsam-gtam* The  
fixed meditation of a *Yogachārya*

བསྟན་ ཡ་ གུ་ རལ་ བརྟག་ ཡ། *Bslab-pa-kun-las-brtag-pa* Doctrine or in-  
struction selected from several works.

ཡང་ རྒྱལ་ རམ་ རྩེ་ ལྷོང་ མ། *Byang-ch'hub-lam-gyi-sgron-ma* A lamp for  
finding the way to perfection.

མདོ་ ལྷུབས་ ལུ་ འཕོ་ བ་ བཟན་ པ། *Skyabs-su-hgro-va-bstan-pa*. Instruction on repairing for protection to, or taking refuge with (*Buddha*).

ཐེག་ པ་ ཆེན་ པའི་ ལམ་ མི་ ལྷུབ་ འབས། *Theg-pa-ch'ken-pohi-lam-gyi-sgrub-thabs*. The method of acquiring the highest principles in philosophy (*Mahāyānam*).

མདོ་ མེ་ ལྷུག་ ལས་ བཟན་ པའི་ མན་ ངས། *Mdo-sde-kun-lus-btus-pahi-man-nag*. Instructions selected from all sorts of *sūtras*.

མི་ ངག་ བ་ བཟྱ། *Mi-dge-va-bchu*. The ten immoral actions.

.. ཁི་ རྩལ་ བའི་ ལམ་ ལ་ འཕྲམ་ པ། *Rgyal-vahi-lam-la-hjug-pa*. The entrance into the way of perfection (or of *Buddha*).

ལྷུབས་ འཕོ་ ངང་ ལེམས་ ལྷེང་ གྱི་ ལྷེ། *Skyabs-hgro-dang-sems-skyed-kyi-skor*. Treatises on taking refuge with *Buddha*, and on making the resolution to become a saint, and forming the mind accordingly.

ཡི་ ངམ་ ལྷང་ བའི་ ཆེ་ མ། *Yi-dam-blang-rahi-ch'ho-ga*. The manner or ceremony by which one chooses to himself a tutelary deity, or makes a vow.

ཐང་ ལུབ་ ལེམས་ ངཔའི་ མེམ་ པ། *Byang-ch'hub-sems-dpahi-sdom-pa*. The obligations or duties of a saint.

གཙམ་ ལ་ ལྷུབས་ ལུ་ འཕོ་ བ། *Gsum-la-skyabs-su-hgro-va*. On taking refuge with the three holy ones (*Buddha*, *Dharma*, and *Sangha*).

ལྷུང་ བ་ བཤམས་ པའི་ ཆེ་ མ། *Ltung-va-bshags-pahi-ch'ho-ga*. The manner or rite of confession of one's fall (fault or sin).

- མདོ་      ཆོས་ རྟོན་ । *Ch'hos-pyod*. Religious practices ; or the religious exercises of the priests.
- .. མི་      ཆོས་ གྱི་ དབྱིངས་ ལུ་ ལྷ་ བཅི་ རྒྱུ་ । *Ch'hos-kyi-dryings-su-lta-vahi-glu*. A song with respect to the root or mansion of morality (or the supreme moral being).
- ལས་ རིམ་ ཡང་ འཕྲོད་ པ། । *Las-rnam-par-lhyed-pa*. Analysis of moral works.
- སྒྲུབ་ མ་ ལ་ རྩིངས་ པའི་ རྩོན་ ཡོན་ ཡ། । *Slob-ma-la-springs-pahi-p'hrin-yig*. A letter addressed to a disciple.
- རྒྱལ་ པོ་ ཀའི་ལྷ་ལ་ རྩིངས་ པའི་ རྩོན་ ཡོན་ ཡ། । *Rgyal-po Kaniskala-springs-pahi-p'hrin-yig*. A letter addressed to the king KANISKA.
- ལྷ་ རན་ གསལ་ བ། । *Mya-nan-gsal-ra*. The clearing up of one's sorrow, or comfort, consolation.
- གཞན་ ནྟེ་ མ་ བརྟན་ རྩོ་ རྩིངས་ ཡ་ བཅོད་ པ། । *Gzhon-nu-ma-bdun-ggi-rloggs-pa-byed-pa* (Sans. *Aradāna*). Reflections made by seven virgins.
- ཡོན་ རན་ བརྟན་ ཡིངས་ ལུ་ རྩོ་ལས་ པའི་ རྩོན་ ཡོན་ ཡ། । *Yon-tan-bdun-gyongs-su-rdsogs-pahi-gtam*. Conversation or discourse on the seven accomplished good qualities.
- རྩོ་ལ་ རྩིངས་ གྱི་ གནམ་ ཡ། । *Tshul-k'hrims-kyi-gtam*. Discourse on morality, or good behaviour.
- རྩོ་ལས་ གྱི་ གནམ་ ཡ། । *Tshogs-kyi-gtam*. Speech before a congregation ; or discourse held in an assembly.
- རྩོད་ པའི་ རྩལ་ གྱི་ གནམ་ ཡ། । *Rtsod-pahi-dus-kyi-gtam*. Conversation or discourse on the degenerate age.

མདོ་ དངེན་པའི་གནམ་། *Dren-pahi-gtam.* Conversation in solitude; or private discourse.

སྙོན་ལམ་། *Smon-lam.* Prayer.

མརྟུ་ལྷ་པའི་ཆོ་ག། *Man'dal-bya-rahi-ch'ho-gu.* The mode of preparing the *Mandal*.

མརྟུ་དབུ་པའི་ཆོ་ག། *Man'dal-dvul-rahi-ch'ho-ga.* The manner of offering the *Mandal*.

མརྟུ་ཐུ་ཆོ་ག། *Man'dal-gyi-ch'ho-ga* Ceremonies relating to the *Mandal*, or circle.

རྣལ་འབྱེད་ཐུ་མཆོག་གིས་བདེན་པ། *Rnal-hbyor-gyi-mts'han-nyid-bden-pa.* Truth, the characteristic of *Yoga*.

.. ངེ་བཀའ་སོ་སོའི་དམོངས་འགྲེལ། *Bksh-so-sohi-dgongs-hgrel.* Comments on several dogmas or precepts of the *Bksh-hgyur*.

མདོ་རྩེ་དམོངས་པ་དེས་པར་འགྲེལ་པའི་འགྲེལ་པ། *Mdo-sde-dgongs-pa-ñes-par-hgrel-vahi-hgrel-pa.* A commentary on the work inscribed, A true explication of the hidden thoughts (meaning, or sense) of the *sūtras*, or *Mdo* class.

སངས་རྒྱལ་རྟེན་སྤྲུལ་ཐུ་འགྲེལ་པ། *Sangs-rgyas-rjes-su-dran-gyi-hgrel-pa.* A commentary on the work entitled, The remembering of *Buddha*.

ཆོས་རྒྱལ་རྟེན་སྤྲུལ་ཐུ་འགྲེལ་པ། *Ch'hos-rjes-su-dran-gyi-hgrel-pa.* A commentary on the work entitled, The remembering of *Dharma*, or religion.





མང་ཆུང་། ཆོས་ མངོན་ པ་ མཛོད་ ། *Ch'hos-mñon-pa-mdsod.* (Sans. *Abhidharma*).  
Prospectus, or exhibition of remarkable things. There are many  
commentaries of this in several volumes.

.. ཅ ཆེད་ ཅ་ བཞོད་ པའི་ ཆོས་ལ། *Ch'hed-du-brjod-pahi-ts'homs.* (Sans. *Udāna*).  
Occasional discourses or speeches. There are several commentaries  
on this.

.. ལྷ་རྩི་ ལོ་ ལོ་ གཤམ་ པའི་ མཛོད་ ། *So-so-l'har-pahi-mdo.* (Sans. *Pratimoksha sūtra*)  
On emancipation (in the *Dul-va*).

འཇམ་ བ་ ཇ་ བཞོད་ པ། *Hdul-va-la-bstod-pa.* Praise on education (or  
religious discipline).

.. ལྷ་ དགེ་ རྒྱུ་ལ། *Dge-ts'hul.* The young monk, or priest, in explanatory  
verses.

དགེ་ རྒྱུད་ གི་ རོ་ རྩི་ བ། *Dge-slong-gi-lo-dri-va.* The asking the years  
(or age) of a *Gélong* (or priest).

.. ལེ་ རྩེ་ལ་ འབལ་ ། *Skyes-rabs.* Generation of birth, or generations of former  
transmigrations.

.. ལེ་ རེ་ དཔལ་ བསམ་ རྩི་ འཁྲི་ རིང་ ། *Dpag-bsam-gyi-lk'hri-shing.* The tree of con-  
sideration, (a fabulous tree in the paradise of the gods). This is an  
ingenious poetical work, composed in Sanscrit by SHU'BHENDRA.  
The book is inscribed, *Bodisatwa Avadāna*.

གཏམ་ ། *Gtam.* Stories, or tales, on several subjects.

མདོ་དེ་ ལངས་ རྩ་བ་ གྱི་ རྩོམ་ ལས་ རྩོམ་ པའི་ པས་ རྩོམ་ ། *Sangs-rgyas-kyi-yon-tan-lhos-pahi-p'han-yon.* The advantages derived from hearing of the perfections of a *Buddha*.

„ 3 གཤམ་ རྩོམ་ རྩོམ་ པ། *Glan-ts'higs-rig-pa.* Philosophy, or dialectic and logic. In twenty-one volumes. (Sans. *Hétuvidyā*).

རྩོམ་ མའི་ མདོ་ གྲུ་ ལས་ བཟུ་ པ། *Ts'had-mahi-mdo-kun-las-btus-pa.* A *sūtra* or treatise on dialectic, or art of reasoning, selected from several works.

རྩོམ་ མའི་ མདོའི་ རང་ རྩོམ་ ། *Ts'had-mahi-mdohi-rang-hgrel.* A commentary of the before-mentioned dialectical treatise, by the same author.

དཔྱད་ པ་ བཟུ་ པ། *Dmigs-pa-brtag-pa.* The examination of the object : with a comment on it.

རྩལ་ བཟུ་ བཟུ་ པ། *Dus-gsum-brtag-pa.* The examination of the three times.

རྩོམ་ པ་ ལ་ རྩོམ་ པའི་ རྩོ་ ། *Rigs-pa-la-hjug-pahi-rgo.* The door, or vestibule of logic.

རྩོམ་ མ་ ལས་ རྩོམ་ རྩོ་ རྩོམ་ རྩོམ་ རྩོམ་ པ། *Ts'had-ma-rnam-hgrel-gyi-ts'hig-lehur-byas-pa.* A comment on dialectic, in explanatory verses.

རྩོམ་ པའི་ རྩོམ་ པ། *Rtsod-pohi-rig-pa.* The art or science of disputing, dialectic.

Many commentaries on logic and dialectic, by several authors, follow afterwards.



མདོ་ གནས་ རྒྱུ་ལ་ པའི་ རྩ་ རྩེ་ འཕྲུལ་ ཡེ། *Gtan-t'i-higs-pahi-rgya-ch'her-hgrel-pa.*  
Explanation at large on syllogism.

„ མེ་ འཕྲུལ་ ཡེ་ པའི་ལ་ པའི་ རྩ་ རྩེ་ འཕྲུལ་ ཡེ། *Hbrel-pa-brtag-pahi-rgya-ch'her-bshad-pa.* A *Vritti* (comment) on the examination of coherence, or connexion.

རྩལ་ལ་ ཡེ་ རྩལ་ པའི་ རྩལ་ ཡེ། *Rigs-pa-grub-pahi-rgyon-ma.* The light (or lamp) of a perfect argument.

རྩལ་ ཡེ་ རྩལ་ ཡེ། *Ts'had-ma-brtag-pa.* The examination of proofs.

རྩལ་ ཡེ་ རྩལ་ ཡེ་ རྩལ་ ཡེ། *Glegs-bam-bklag-pahi-l'hab.* The method of perusing a volume, (or of reading, &c.)

རྩལ་ ཡེ་ རྩལ་ ཡེ་ རྩལ་ ཡེ་ རྩལ་ ཡེ། *Ch'hos-dang-ch'hos-chan-gtan-la-p'hab-pa.* Subject and predicate established.

རྩལ་ པའི་ རྩལ་ ཡེ། *Rigs-pahi-sbyor-va.* Syllogism, or the arrangement of arguments

རྩལ་ ཡེ་ རྩལ་ ཡེ། *Rlog-ge-skad.* Terms used in disputing or reasoning.

„ རྩལ་ ཡེ་ རྩལ་ ཡེ་ རྩལ་ ཡེ། *De-k'ho-na-nyid-bdsus-pa.* The *Tattwa Samāsa*, or an abridgment on the identity of the natural essence of God.

„ རྩལ་ ཡེ་ རྩལ་ ཡེ། *Sgra-rig-pa.* The doctrine of sound, grammar, and philology in general. (Sans. *Shabda-vidyā*).

མདོ་ ལུང་དུ་སོན་པ་ རྩུ་པའི་མདོ། *Lung-du-ston-pa-tsandra-pahi-mdo*. A treatise on *Byakarana* (or grammar) by TSANDRAPA.

དེའི་བརྒྱུད་ བྱི་གཉི་ལྟེན་པ། *Nyer-bsgyur-nyi-shuhi-hgrel-pa*. A commentary on the twenty Sanscrit particles, *Ati*, *Adhi*, &c.

རྩུ་པའི་རྣམ་རྟེན། *Tsandra-pahi-rnam-dryé*. The several cases of a Sanscrit declension, according to TSANDRAPA.

སྒྲའི་བཞག་བཙོམ་ཁལ་པ། *Sgrahi-bstan-bchos-kalápa*. The grammatical work of KALA'PA, with a comment on it.

སྒྲ་བ་ཀུན་ལ་ལྟན་པའི་སྒྲའི་བཞག་བཙོམ། *Smra-va-kun-la-hjug-pahi-sgrahi-bstan-bchos*. A grammatical work, introductory to every speech or language.

སྒྲ་བའི་མྱ། *Smra-va-ki-sgo*. The door of speech.

NOTE.—All these, and several other small treatises contained in this compilation, are on the Sanscrit language of the *Buddhists*.

མདོན་བཞེད་ བྱི་བཞག་བཙོམ་ལྟེན་མེད་མཆོད། *Mñon-brjod-kyi-bstan-bchos-hck'ki-med-mdsod*. The *Amarakosha* of synonymous words.

དེའི་ལྟེན་པ། *Dehi-hgrel-pa*. Its commentary.

སྒྲལ་དངལ་གྱི་མེ་ལོང་། *Snyan-dnags-kyi-me-long*. The mirror of sweet language, (Sans. *Kavyadershana*).





མདྲ་ཅན་ལའི་ཐུག་པོའི་བླ་མ་གྱི་པུལ་གྱི་པོ་། *Chanakahi-rgyal-pahi-lugs-kyi-bstan-bchos*. The ethical work of CHANAKA, a king.

མ་ཕུ་རྒྱའི་བླ་མ་གྱི་པུལ་གྱི་པོ་། *Ma-surakshih-lugs-kyi-bstan-bchos*. The ethical work of MASURAKSHI.

བོད་ཇུ་རྒྱལ་པོའི་མཁས་པ་ལྟེན་པའི་ཐུག་པོའི་པུལ་གྱི་པོ་། *Bod-sa-rabs-pahi-mk'has-pa-rnams-kyis-mdsad-pahi-bstan-bchos-rnams*. Literary works composed by ancient Tibetan learned men.

ལོ་པཎ་མང་པོའི་མཁོང་པོའི་ཐུ་བླ་མ་རྩ་རྟེན་ཆེན་མོ་། *Lo-pan'-mang-pos-mdsad-pahi-byé-brag-tu-rtogs-byad-ch'hen-mo*. The great critical work prepared by many *Pandits* and *Lotsavas* (Tibetan interpreters); or a dictionary in Sanscrit and Tibetan, arranged under certain heads, on several subjects.

ཐུ་བླ་མ་རྩ་རྟེན་ཆེན་མོའི་པོ་། *Bye-brag-tu-rtogs-byad-hbring-po*. Ditto. a smaller vocabulary.

ཕུ་ཅུ་པ་ལྟེན་པའི་ཐུ་བླ་མ་གྱི་ཐུག་པོ་། *Sum-chu-pa*, and *Rtags-kyi-hjug-pa*. The most ancient grammatical works of the Tibetan language, composed in the seven century after CHRIST by SAMBHOTA. There are mentioned several other works prepared by Tibetan learned men.

མངོན་པོའི་ཐུ་བླ་མ་གྱི་པུལ་གྱི་པོ་། *Māṇa-bryod-kyi-bstan-bchos-ma-ts'hogs-gsal-va*. Collection of synonymous words.

ཤམ་པཎ་ལྟེན་པའི་ཐུ་བླ་མ་གྱི་ཐུག་པོ་། *Sham-bha-lar-hgro-ts'hul-gyi-lam-yig*. A passport for visiting *Shambhala*, (a fabulous country in the north of Asia).

འཇམ་དབྱངས་བླ་མ་འཕྲེ་མ་གྱི་མཁའ་མཁའ་ལྟོ་བོ་ མཁའ་མཁའ་ལྟོ་བོ་ མཁའ་མཁའ་ལྟོ་བོ་ *Hjam-dcyangs-byākaranahi-rtsa-va* The first principles of grammar, by MANJU GHOSHA. There are also mentioned some other grammatical works.

བུ་ཕྱོག་ལྟོ་བོ་ མཁའ་མཁའ་ལྟོ་བོ་ མཁའ་མཁའ་ལྟོ་བོ་ *Bsno-va, Smon-lam, Bkra-shis.* Under these names, there are many benedictions, prayers, thanksgivings, hymns, &c. &c.

---









